

TEACHING GUIDE
PHYSICAL EDUCATION
PART II GRADES 4-5-6

LOS ANGELES CITY SCHOOLS

DISTRICT

PUBLICATION NO. 411

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RELAYS - ORGANIZED PLAY PERIODS

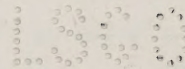
S K I L L S - P L A Y D A Y S - T R A C K M E E T S

PHYSICAL EDUCATION CURRICULUM DIVISION

**OFFICE OF THE SUPERINTENDENT
LOS ANGELES CITY SCHOOLS**

Publication No. 411

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ACKNOWLEDGMENT IS HEREBY GIVEN TO THOSE PEOPLE WHO CO-OPERATED IN THE PREPARATION OF THE THREE PARTS OF THIS TEACHING GUIDE — PUPILS, TEACHERS, AND PRINCIPALS IN THE ELEMENTARY SCHOOLS OF LOS ANGELES. — VIERLING KERSEY, SUPERINTENDENT; MAURICE G. BLAIR, ASSISTANT SUPERINTENDENT IN CHARGE OF CURRICULUM, — LOREN H. MITCHELL, MAUD S. PARISH, FRANK L. THOMAS, EDWIN H. TRETHAWAY, SUPERVISORS.

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FOURTH GRADE

Fundamental skills related to games are listed in this outline. Suggested relays for Play Days and Track Meets also are included.

FIFTH GRADE

Fundamental skills related to games are listed in this outline. Suggested relays for Play Days and Track Meets also are included.

| FALL SEMESTER | | | SPRING SEMESTER | | |
|--------------------------|--|--|------------------------------------|--|--|
| GAMES FOR ORGANIZED PLAY | | RELATED GAMES, FUNDAMENTAL SKILLS, AND RELAYS | GAMES FOR ORGANIZED PLAY | | RELATED GAMES, FUNDAMENTAL SKILLS, AND RELAYS |
| Dodge Ball | | Circle Pass Relay Hit the Big Ball Volleyball Throw at Target | Ante Over | | Baseball Overhand Throw at Target Baseball Shuttle Relay Hit the Big Ball Run and Catch Relay |
| Handball | | Hand Baseball Handball Serve Handball Serve Relay Rotation Handball Wall Ball | Baseball | | Baseball Overhand Throw at Target Baseball Shuttle Relay Baseball Throw for Strike Corner Spry Hit the Bat Work Up |
| Keep Away Field Ball | | Circle Pass Relay Forward Pass and Run Relay Pivot and Pass Relay | Batball | | Line Zigzag Relay Run and Catch Relay Serpentine Relay Volleyball Serve Volleyball Serve Relay Volleyball Throw at Target |
| Kick Ball | | Run and Catch Relay Soccer Kick for Accuracy Square Relay Volleyball Throw at Target | Duck on the Rock | | Baseball Overhand Throw at Target |
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| One Goal Basketball | | Arch Goal Ball Relay Basketball Free Throw for Goal Basketball One Minute Throw for Goal Basketball Ten Trial Field Throw Line Zigzag Relay Pivot and Pass Relay Spot Goal Ball Three, Two, One Twenty-one | Hand Baseball | | Baseball Overhand Throw at Target Handball Serve Handball Serve Relay Rotation Handball Wall Ball |
| Pass Touch | | Forward Pass and Run Relay Line Zigzag Relay Pivot and Pass Relay Circle Pass Relay Serpentine Relay Volleyball Throw at Target | Ring Tennis | | Line Zigzag Relay |
| | | | Wheel Tag | | |
| RELAYS FOR PLAY DAYS | | | TRACK AND FIELD EVENTS, AND RELAYS | | |
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| Jump Rope | | Stride Ball | Square Relay | | Running High Jump |

SIXTH GRADE

Fundamental skills related to games are listed in this outline. Suggested relays for Play Days and Track Meets also are included.

| FALL SEMESTER | | SPRING SEMESTER | |
|--------------------------|--|------------------------------------|--|
| GAMES FOR ORGANIZED PLAY | RELATED GAMES, FUNDAMENTAL SKILLS, AND RELAYS | GAMES FOR ORGANIZED PLAY | RELATED GAMES, FUNDAMENTAL SKILLS, AND RELAYS |
| Dodge Ball | Circle Pass Relay Hit the Big Ball Volleyball Throw at Target | Ante Over | Baseball Overhand Throw at Target Baseball Shuttle Relay Hit the Big Ball Run and Catch Relay |
| Handball | Hand Baseball Handball Serve Handball Serve Relay Rotation Handball Wall Ball | Baseball | Baseball Overhand Throw at Target Baseball Shuttle Relay Baseball Throw for Strike Corner Spry Hit the Bat Work Up |
| Hit Pin Baseball | Circle Pass Relay Run and Catch Relay Soccer Kick for Accuracy Square Relay Volleyball Throw at Target | Bat Ball | Line Zigzag Relay Run and Catch Relay Serpentine Relay Volleyball Serve Volleyball Serve Relay Volleyball Throw at Target |
| Keep Away Field Ball | Circle Pass Relay Forward Pass and Run Relay Pivot and Pass Relay | Duck on the Rock | Baseball Overhand Throw at Target |
| Kick Ball | Run and Catch Relay Soccer Kick for Accuracy Square Relay Volleyball Throw at Target | End Ball | Circle Pass Relay Run and Catch Relay Volleyball Throw at Target |
| One Bounce Net Ball | Volleyball Serve Volleyball Serve Relay | Hand Baseball | Baseball Overhand Throw at Target Handball Serve Handball Serve Relay Rotation Handball Wall Ball |
| One Goal Basketball | Arch Goal Ball Relay Basketball Free Throw for Goal Basketball One Minute Throw for Goal Basketball Ten Trial Field Throw Line Zigzag Relay Pivot and Pass Relay Spot Goal Ball Three, Two, One Twenty-one | Ring Tennis | Line Zigzag Relay |
| Pass Touch | Circle Pass, etc. | | |
| RELAYS FOR PLAY DAYS | | TRACK AND FIELD EVENTS, AND RELAYS | |
| Forward Pass and Run | Serpentine | Baseball Shuttle Relay | Running Broad Jump |
| Line Zigzag | Soccer Dribble | Shuttle Relay—75 Yards | Running High Jump |
| Over and Under | Whirl Around | Square Relay | Standing Hop, Step, and Jump |
| Pivot and Pass | | Dash—75 Yards | |

PHYSICAL EDUCATION AND THE GROWING CHILD

The chief business of the child is growing. The business of the educator is to assist him to grow wholesomely.

The children of the upper level of the elementary schools are going through a period of rapid physical as well as mental, social, and emotional development. Mental and emotional development occurs normally when there is normal daily physical functioning and growth. One of the foremost responsibilities of the elementary school is to provide an environment in which all of the children may develop those skills, habits, attitudes, and understandings which will enable them to live healthful, happy, and successful lives.

Physical development takes place only through exercise; therefore, opportunity for many large muscle activities must be pro-

vided. Social and emotional growth depends on the child's wholesome association with other children. Educators can make provision for satisfactory participation in many and varied activities.

John Dewey has written: "If education does not afford opportunity for wholesome recreation and train capacity for seeking and finding it, the suppressed instincts find all sorts of illicit outlets . . . Education has no more serious responsibility than making adequate provision for enjoyment of recreative (and creative) leisure; not only for the sake of immediate health, but still more for the sake of its lasting effect upon habits of mind."

The child grows and learns through play. The opportunities afforded for his development by play periods are manifold.



Physical Education activities provide a basis for experiences in other activities such as art. A picture painted by children in the fifth grade.

For example:

1. Physical—big muscle activity, such as running, jumping, stretching, relaxing, thus developing organic vigor and power
2. Mental—development of habits of critical thinking and judgment; for example, evaluation of one's performance
3. Social—willingness to cooperate, consideration of others
4. Character — dependability, fairness, loyalty, responsibility, truthfulness

Modern civilization has put new demands on education, greatly increasing the responsibility of the educator. This mechanized age has endangered the physical welfare of our children as well as our adults. The modern educator must provide activities which chil-

dren enjoy and which will give them big muscle participation, as a substitute for the natural activities in which children engaged in a society of slower tempo.

An integrated personality, socially oriented and physically wholesome, is one of the foremost goals in education today. Because active participation in vital experiences is the most effective means of developing such a personality, the pupil must be free from defects and have opportunity to satisfy the urge for physical activity, thus building power for use now and later.

This teaching guide has been prepared to assist the teachers of the elementary schools to provide a favorable environment and varied activities for maximal growth.

SKILLS, TRACK MEETS, PLAY DAYS,

RELAYS, AND ORGANIZED PLAY PERIODS

Fundamental Skills:

The fundamental skills described in this teaching guide are of two kinds:

1. Skills related to games

It is considered the best technique in teaching when practice in the fundamental skill is closely related to the game of which it is an integral part. The child without the muscular coordination necessary to throw and to catch balls accurately, to run and to dodge, to hit a ball with a racket, bat, paddle, or the hand is not apt to be interested in the active games which contribute to his physical growth and development. Therefore, with each game, are listed the skills which contribute to playing it well. They may be practiced when the pupil's lack of success in playing indicates a need for improvement in fundamentals. For example, children may not be throwing an inflated ball accurately and with force in such games as Bat Ball, Hit Pin Baseball, or End-ball. They will, therefore, profit by intensive practice in such a skill as "Volleyball Throw at Target".

2. Skills related to track and field activities

These are the activities commonly called "track and field events", e.g., the dash, the standing hop, step, and jump, the running high jump, and the running broad jump. They are fundamentally individualistic in character; through participation in them children improve in agility, speed, and muscular coordination.

Relays:

Three types of relays are included in this guide:

1. Relays designed to increase skillful performance in games

They combine practice in a skill with the fun of competition, thereby making a game of an activity that, practiced alone, is often lacking in interest to children of nine to twelve

years of age. For example: The Volleyball Serve Relay gives practice in a fundamental skill in the game, One Bounce Net Ball.

2. Relays suitable for Play Days and Track Meets

While many of the relays suitable for these occasions are of the type described above, and are useful in increasing skillful playing of games, some are recreational in character, demanding certain skills that are not in any way related to games, e.g., Jump Rope Relay, Kangaroo Relay, and Whirl Around Relay. At the same time they contribute indirectly to successful performance in other forms of physical activity because they involve the skillful use of the muscles of the whole body and encourage cooperation and good sportsmanship.

3. Relays planned for use in inclement weather

These relays have been planned for rainy weather when children must necessarily remain in the classroom, and also for extremely hot days when shaded areas may be found where activities not requiring much space can be conducted. These allow for relaxation and fun; they may also be relays which develop skills in games, such as Circle Pass Relay.

Play Days:

Play Days are included in the schedule of activities for all boys and girls of Fourth, Fifth, and Sixth grades. A Play Day should give every child the opportunity to take some part in the activities, to feel an intense interest in his group, and to cooperate to the end that his performance will contribute to the success of all the others with whom he has, for that day, allied himself. A Play Day gives each child that freedom which demands the best social adjustment, namely the responsibility of governing himself in an unusual situation, of competing and cooperating, of cheering lustily, but at the same time remembering the rules of good sportsmanship.

It is suggested that Play Days be held quite early in the Fall Semester. Hallowe'en is a particularly favorable time for such activities. The relays can be chosen and perhaps modified to suit the occasion. With plenty of activity the children will feel that they have celebrated the holiday satisfactorily.

Track and Field Meets:

Boys and girls alike are interested in individual activities. During the months of February and March, and possibly April as well, a part of the regular weekly program of Physical Activities should consist of practice in jumping and running. Through this extended period skills, coordination, and strength are gained. It is suggested that a

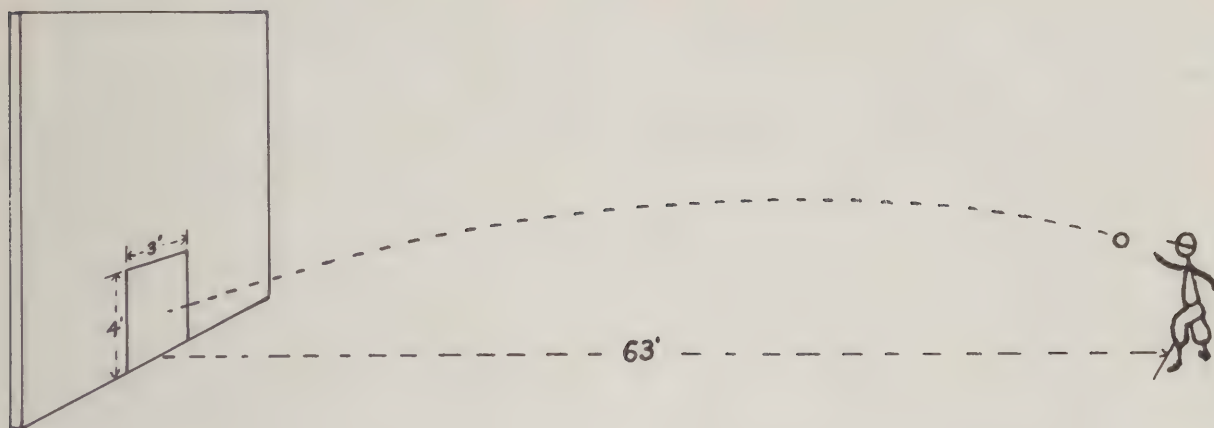
special week or day be planned for the children to compete and pit their individual skill against others of comparable ability, thus satisfying the age-old urge to excel and to exhibit one's prowess.

Play Periods:

In order to provide an environment necessary for wholesome participation during the play periods, — noon, recess, and before school, carefully prepared plans, adapted to local conditions, must be made cooperatively by the principal, the teachers, and the children. Suggestions relating to types of organizations, together with game schedules, are included in this volume.

SKILLS

BASEBALL OVERHAND THROW AT TARGET



Supplies: A 12 inch indoor baseball; a target 3 feet wide and 4 feet high with the lower edge flush with the ground. (May be marked on the handball wall or baseball backstop.)

Rules: The player stands back of a line 63 feet from the target, and with an overhand throw tries to hit the target with the indoor baseball. The ball must hit the target before it touches the ground.

Record: The player's score is the number of times out of five trials that the ball hits the target. A line ball is good.

Teaching Suggestions:

1. Start practice throwing from a shorter distance, gradually increasing it as skill develops.

2. Practice with not more than three successive throws for each individual in order that squad members will not remain inactive.

3. The overhand throw is made as follows:

Stand with the left side of the body facing the direction in which the ball is to be thrown.

The ball is held firmly in the right hand, steadied with the left. Both arms are bent at the elbow. The ball may be held with the first three fingers and thumb (little finger at the side) or with four fingers on top and thumb underneath.

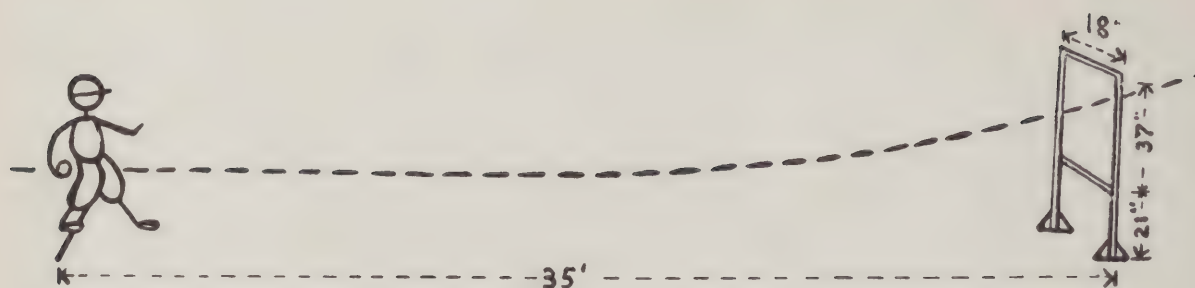
At the start of the throw, legs are a comfortable distance apart with the weight distributed equally on both feet. The hand holding the ball is drawn back and downward; weight is on the right foot.

The ball is thrown by advancing the left leg forward with a shift of the body weight to the left foot. The shift of weight is very important if the throw is to be strong and accurate.

The arm swings upward and forward with the hand passing near the head. The ball is released when the arm is at full length, the body pivoting around to the left for a "follow-through".

Aim should be directed at a point midway between the receiver's knees and waist.

BASEBALL PITCH



Supplies and Equipment: A 12 inch indoor ball; a frame 18 inches by 37 inches, and 21 inches off the ground. (Diagram may be marked on the handball wall.)

Rules: The pupil stands with both feet on a line 35 feet from the target, and makes an underhand throw. He may take but one step in delivering the ball. The arm must be swung parallel with the body so that the ball passes below the hip.

Record: Five trials are allowed. Score the number of times the ball passes through the frame or hits the target. If on handball wall, a line ball is good.

Teaching Suggestions:

1. Start practice throwing from a shorter distance and increase it as skill increases.

2. Practice this skill as a class exercise. All stand with both arms down at sides, pretending to hold a baseball in the right hand.

a. Swing the right arm forward parallel with the body pretending to release the ball when hand is as high as the waist.

b. Repeat the arm movement with force.

c. Swing the arm and at the same time step forward on the left foot.

3. Correct form for pitching is as follows:

Pitcher stands facing the batter, both feet on pitcher's plate with feet a comfortable distance apart.

The ball is held in the right hand between the thumb and first three fingers or the thumb and four fingers, and is steadied with the left hand.

The right arm is then drawn back passing close to waist or leg, left foot is raised a small distance from the ground, and weight is shifted to the right foot.

Arm is swung forward parallel with the body, ball passing below the waist, as the weight is shifted forward from right foot to left foot. The ball is released before another step is taken and when the arm is at full length. The swing of the right arm, backward, and forward is smooth and rhythmical.

To pitch a strike the ball must pass over the plate at any point between the batter's shoulder and knees. It is for this reason that the diagram or frame used for practice is made with the dimensions given; the width is the width of the home plate while the heights of the two horizontal lines are the approximate heights of the knee and shoulder of a medium sized batter.

BASKETBALL FREE THROW FOR GOAL

Supplies and Equipment: A basketball; a basketball goal. A free throw line 12 feet from and parallel to the post.

Rules: Five throws are allowed, thrower each time standing with both feet back of the free throw line. Player must stand back of the line until the ball has passed through the basket or missed it.

Record: The player's score is the number of times the ball drops through the basket.

Teaching Suggestions:

1. Begin practice by drawing a free throw line about eight feet from the post. As the player gains skill he moves farther back until he can throw from the correct distance.

2. In making a free throw the player stands with his toes touching the free throw line, feet spread slightly to maintain a good balance. Ball is held with thumbs at either end of lacing, fingers and arms extended forward. Keep the eyes on the top of the basket. Bend knees slightly but keep the body almost erect. (This movement is similar to sitting.)

Swing the arms upward toward the basket and at the same time straighten the knees. Try to direct the ball with just enough force to carry it to the basket.



Making a free throw

BASKETBALL ONE MINUTE FIELD THROW FOR GOAL

Supplies and Equipment: A basketball; a basketball goal. A free throw line 12 feet from and parallel to the post.

Rules: One minute is allowed in which to throw as many goals as possible. The thrower stands on the free throw line to start and he recovers the ball, making each succeeding throw from the point where the ball is recovered unless it goes out of bounds. In that case it is brought back to the free throw line for the next throw. Moving more than one of his feet with the ball in one's possession is not permitted.

Record: The player's score is the number of times the ball drops through the basket.

Teaching Suggestions:

1. In making a free throw the player stands with his toes touching the free throw

line, feet spread slightly to maintain a good balance. Ball is held with thumbs at either end of lacing, fingers and arms extended forward. Keep the eyes on the top of the basket. Bend knees slightly but keep the body almost erect. (This movement is similar to sitting.) Swing the arms upward toward the basket and at the same time straighten the knees. Try to direct the ball with just enough force to carry it to the basket.

2. Proper position for throwing a field throw: Hold the ball chest high and throw from this position.

3. In lieu of a watch with a second hand, a child may count the sixty seconds. It can be done quite accurately by saying, "Count one, count two, count three,———count fifty-nine, count sixty".

BASKETBALL TEN TRIAL FIELD THROW FOR GOAL

Supplies and Equipment: A basketball; a basketball goal. A free throw line 12 feet from and parallel to the post.

Rules: Ten consecutive trials are allowed. The thrower stands back of the free throw line to start and recovers the ball, making each succeeding throw from the point where the ball is recovered, unless the ball goes out of bounds. In that case it is brought back

of the free throw line for the next throw. Moving more than one of his feet with the ball in one's possession is not permitted.

Record: The player's score is the number of times the ball drops through the basket.

Teaching Suggestions: Proper position for throwing a field throw: Hold the ball chest high and throw from this position.



Starting position for throwing a field throw for goal



Finish of the field throw for goal

DASH

Supplies: A ball of soft, white wool yarn; a whistle

Area: A smooth level area with at least 100 feet between the starting and finish lines, and 30 feet or more between finish line and the nearest obstruction

Description:

The starter:

1. His position: The starter stands either back of the middle runner or on the starting line looking along it so that he can see the hands and feet of all runners. He advises the

runners to keep their eyes focused on a spot down the track and not to look at him.

2. The signal: The starter's commands are, "On your mark", "Get set", "Go". Instead of the word "Go", a whistle may be blown. These commands should not be given rhythmically. Several seconds should elapse between the commands "On your mark" and "Get set", but a relatively short time between "Get set" and "Go".

If any runner starts before the "Go" signal, all runners must be called back and the starting signals repeated.

The start: A crouching start is faster than any other type, if well done. It is done as follows:

"On your mark":

- a. Stand in the center of the lane, one foot about 6 inches back of the starting line. Kneel on one knee placing it opposite the ball of the other foot and about 3 inches away.
- b. Place the tips of the forefingers and thumbs of both hands on the starting line, thumbs turned toward each other and shoulder distance apart; the thumb and fingers form a tripod.



Position for "Get set!"

- b. Avoid:

Snapping up to the "get set" position, or the runner may overbalance. Letting anything distract the attention.

"Go!": Immediately upon hearing the signal

- a. Start as rapidly as possible with most of the push coming from the rear foot, swinging the arms vigorously.
- b. Straighten from the crouched position gradually like an airplane leaving the ground, reaching a full running stride before the sixth step.



Position for "On your mark!"

- c. The runner should keep his eyes focused on a point about 10 feet ahead.
- d. This position should be taken with muscles relaxed.

"Get set":

- a. Raise the rear knee from the ground and hips so that the back is parallel to the ground, shifting the weight forward onto the hands and the forward foot, eyes still focused on the same point.



On the command "Go!", the runner starts as fast as possible.

3. Running:

Carriage:

- a. Look straight ahead, not to the side or back.
- b. Keep body inclined slightly forward so the driving force of the legs can be efficiently utilized.
- c. Head should be inclined forward; do not allow it to lean back, for muscles tighten and hinder performance.

Foot placement: Turn toes in slightly.

Leg action:

- a. Do not take too long a stride.
- b. Avoid kicking heels too high in the rear. A downward chop of the forward leg will yield maximum results.

Arm movement:

- a. Arms should swing naturally.
- b. Keep arms close to the body with elbows bent.
- c. Concentrate on the down swing of the arms, not the upward lift.
- d. Do not allow the fists to pass beyond the median line of the body. To avoid this, practice a straight ahead movement of the arms.

Avoid these faults in running:

- a. Paddling, — throwing the feet out to the side

- b. Weaving, — tossing one foot over in front of the other
- c. Zigzagging, — running from right to left side of lane or vice versa

4. The finish:

- a. The runner should run at full speed till beyond the finish line, putting forth his greatest effort at this time.
- b. The runner always should finish his race regardless of his position in relation to other runners.

5. Judging the finish:

- a. The finish line should be a line on the ground drawn across the track, and the runners should be chosen in the order in which they cross the line. For the purpose of aiding judges, yarn should be stretched across the track chest high directly above the finish line. This yarn should be "breasted" by the runners in finishing, and not seized with the hands.
- b. The finish is not decided by the position of the head, arms, feet, or hands. The runner should cultivate a finish form that calls for an extended chest prior to breasting the tape. It is also advisable to throw the hands above the head at the finish.
- c. Runners place in the order in which any part of their bodies other than the arms, feet, or hands, crosses the finish line.

HANDBALL SERVE

Supplies and Equipment: Handball wall; handball or sponge rubber ball

Rules: The ball must be struck with the hand from a bounce behind the service line which is 15 feet from the wall and parallel with it. It must then hit the wall and fall in the outer court on or beyond the service line. A line ball is good.

The player has ten trials. In case a ball is bounced, struck at, and missed, it does not count as a trial.

Record: The player's score is the number of correct serves he makes.

Teaching Suggestions:

1. Start practice by marking the service line closer to the wall than 15 feet. Gradually increase the distance as skill develops.

2. The technique of serving handball is as follows:

Stand with the left shoulder toward the handball backstop; feet shoulder distance apart; hold the ball with the left hand.

Drop the ball on a smooth surface so that it will bounce knee high, swing the right arm close to the body, hitting the ball toward the upper half of the backstop.

While going through the hitting motion bend the knees and shift the weight from the right to the left leg.

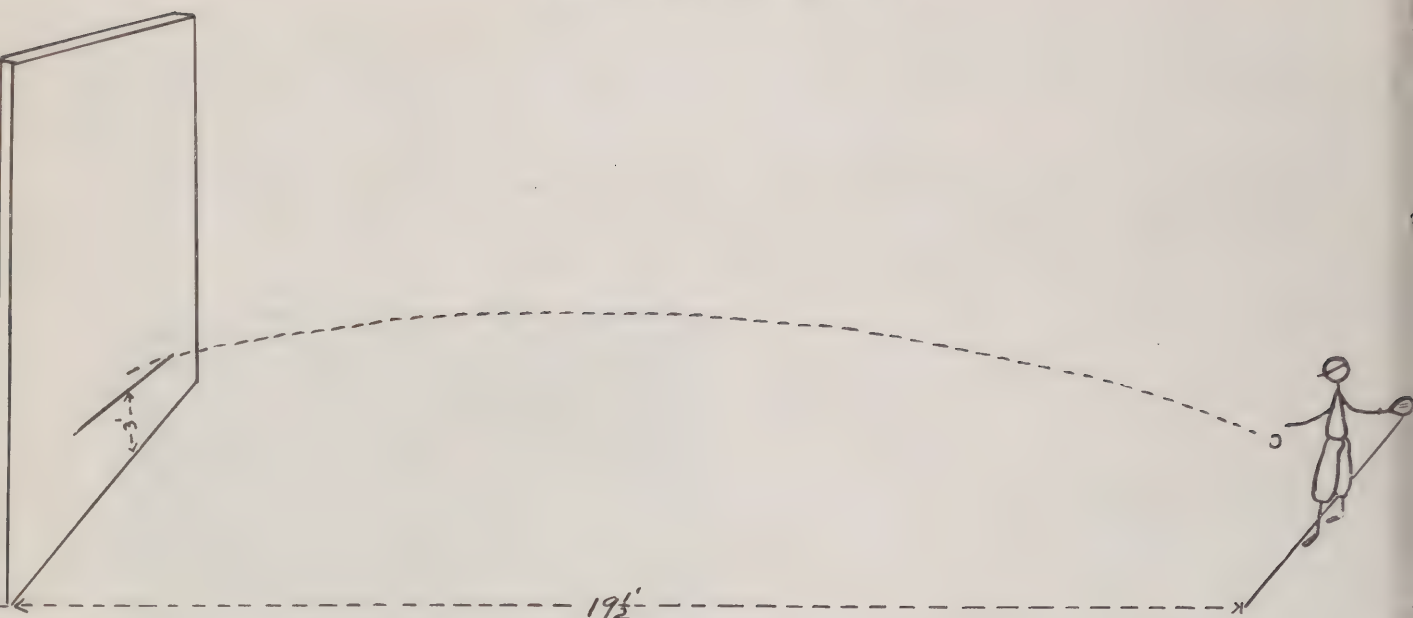
After the ball has been hit, let the arm follow through with a rhythmical swing.

Keep the eyes focused on the ball throughout the service.



After the ball has been hit, the arm follows through.

PADDLE TENNIS SERVE



Supplies and Equipment: One tennis paddle, one sponge rubber ball; a handball wall with a line 3 feet from ground, or a paddle tennis court with net.

Rules: The player stands back of a line $19\frac{1}{2}$ feet from the handball wall and tries to hit the ball so that it will strike above the line painted on the wall.

Or he may practice on the paddle tennis court standing back of the base line and serving into the diagonally opposite service court.

The player has five trials.

Record: The player's score is the number of correct serves he makes.

Teaching Suggestions:

The server stands facing the net or wall with both feet behind the baseline, the left foot placed about one walking step in advance of the right.

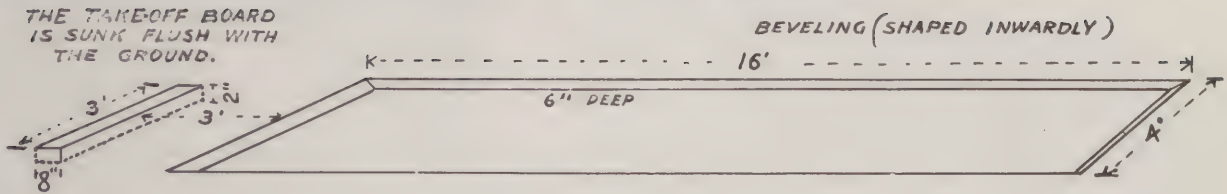
Proper grip of paddle and serving: Grasp the handle of the paddle as though shaking

hands with it. Start the swing with the arm partially extended and a little above waist high. Drop the ball as the paddle is about to strike it.



Start of the paddle tennis serve, showing the grip

RUNNING BROAD JUMP



Supplies: Take-off board 8 inches wide, 3 feet long, sunk flush with the ground 3 feet from one end of the pit. A wooden pit-leveler, a 25 foot tape line, and a wooden peg or pencil.

Area: A broad jump pit 4 feet wide, 16 feet long, and 6 inches deep, four sides beveled; pit filled to top with sand, — approximately $11\frac{1}{2}$ cubic yards.

Description:

1. Approach:

- The distance of the approach should not be more than 60 feet from the take-off board.
- Start the run slowly, gradually increasing speed after running a third of the distance. Top speed should be attained about 25 feet from the board.

2. Take off

- Aim to get height; height helps in getting distance.
- A good jump is made as follows:

Crouch as low as speed will permit. Shorten the last stride to throw the body up in the air.

Bring the jumping foot (take-off foot) down hard and flat on the take-off board. This is very important.

Keep the shoulders ahead of the take-off foot so the push will be away from the board as well as upward.

Focus the eyes on the farthest point of the pit.

3. Jump:

- Attempt to get height in the jump. This will help to get distance.



The take-off in the Running Broad Jump



Speed and height are essential.



Good form for landing



The finish of the Running Broad Jump

- b. Draw the knees up near the chest.
- c. When about to land, extend the legs to gain a few more inches in distance.

4. Measuring and recording:

- a. A jump improperly taken, e.g., running over the take-off board, or making a mark on the sand in front of the take-off board in starting the jump (crow-hop) counts as a trial with no record allowed.
- b. The jump is measured from the nearest break in the sand made by any part of the body of the jumper to the nearest edge of the take-off board. The measuring tape should form a right angle with the edge of the take-off board.
- c. The zero end of the tape should be held by the official who marks the jump in the pit. His assistant reads the measurement at the take-off board.
- d. Put weight forward when landing in order to make the distance from the take-off board to the first point touched by the jumper as far as pos-

sible. The head regulates the balance of the jumper. To fall forward, bend head slightly forward.

Teaching Suggestions:

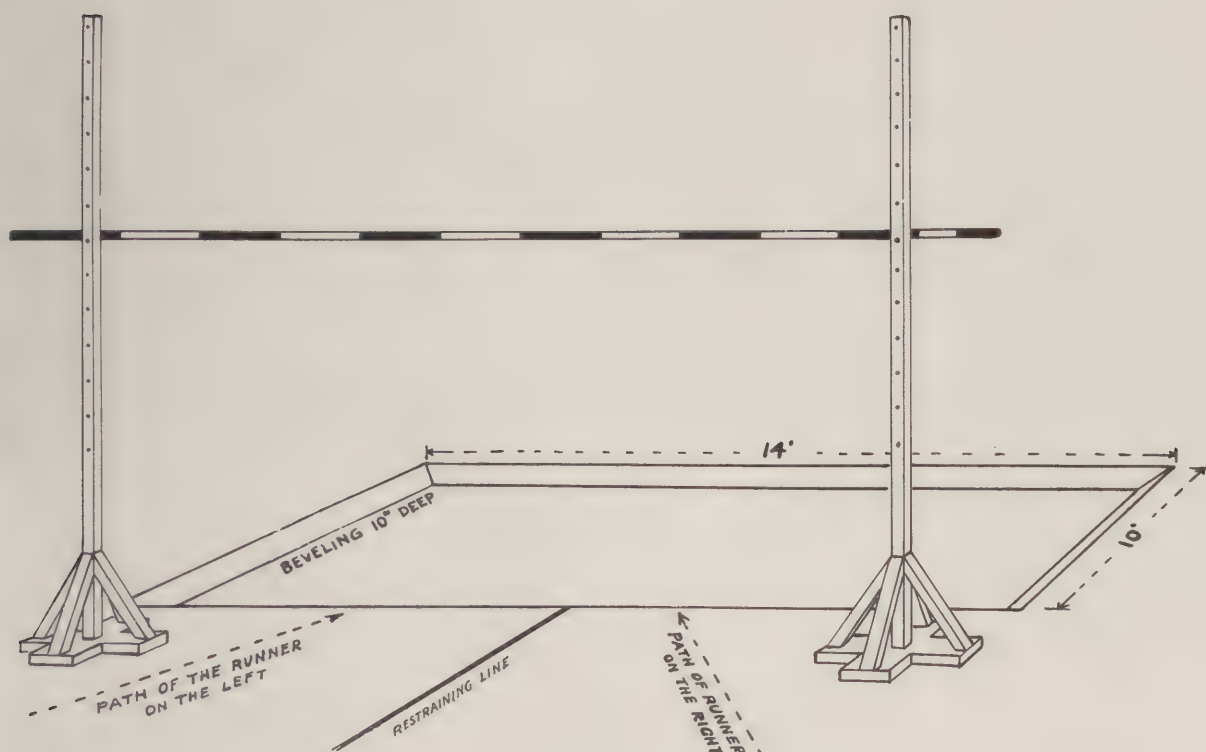
1. If the teacher will station herself beside the take-off board and, just as the jumper strikes the board with his take-off foot, she calls sharply, "Up", it will stimulate the jumper to put forth greater effort to get height into the jump.

2. A good group exercise for practicing the take-off (jump) from one foot is as follows:

The pupils line up standing a comfortable distance apart side by side. They walk forward four steps and jump onto both feet. For example the teacher says, "Step on the left, on the right, on the left, on the right, jump forward onto both". Later increase the number of walking steps; later take slow running steps. The jump made should be very short.

3. It is not necessary that the jumper take off from the right foot for he may prefer the left.

RUNNING HIGH JUMP



Supplies and Equipment: Two jumping standards; one bamboo cross bar, 15 feet in length, taped at both ends. Two standard metal pegs obtained on supply requisition; one wooden pit-leveler for the shavings.

Area: A jumping pit 10 x 14 feet, 10 inches deep, sides of the pile of shavings beveled, pit filled to the top with shavings. A 10 foot restraining line drawn at right angles to and in the center of the front edge of the pit.

The jumping standards are placed on firm ground with the cross bar as close to the edge of the pit as possible on the pit side of the standards.

Position of Jumpers: Segregate the jumpers into two groups according to the side from which they jump. The side is determined by allowing the performer to have several trials with the bar about 2 feet high. A correct jump is made when the foot next to the bar goes over first. If the other foot goes over first, the jumper should be jumping from the other side of the pit.

Description: The scissors jump is the only style of high jump permitted in the elementary schools. "Rolls", or diving over the bar head first, or approaching the bar directly at right angles to it must not be allowed for the sake of safety.

1. Approach:

- The run should be not more than 30 feet away from the pit so power will not be spent before the jump is made.
- Start with a slow springy run, increasing speed gradually.
- Upon nearing the pit, quicken the stride and crouch gradually so as to get a good upward spring.
- The jumper should "take off", i.e., jump, from a point as near the cross bar as he can and before he crosses the restraining line.



The leg nearer the bar is swung forcefully upward; the other leg raises the body with a strong push.



The take-off for the scissors jump

2. Take-off and jump:

- a. The foot nearer the bar leaves the ground first. The other foot, with a strong push, raises the body off the ground.
- b. Swing arms vigorously up in front of the body to help lift the body. Kick the leg next to the bar up and high over the bar. The other leg follows with a strong upward movement.

3. Landing:

After passing over the cross bar turn the body slightly toward the bar.

Measurement:

1. If the pupil runs onto the pit without attempting to jump and without displacing the cross bar it is counted as a "balk". In case of a balk the pupil takes his next jump immediately. Two successive balks count as one trial. Two trials are allowed at each height.

2. The jump is measured from the ground to the height of the upper edge of the cross bar at the center.

Teaching Suggestions:

1. Jumpers are not permitted:
 - a. To dive over the bar, i.e., the head going over before the body
 - b. To pole vault
2. The scissors jump is so called because the legs act in a scissors-like fashion during the jump.
3. The emphasis should be placed upon the upward spring. A long distance run is entirely unnecessary and highly detrimental.
4. No attempt should be made to jump till the pupil is "warmed up" by a run around the field or by some other exercise.
5. In practice periods jumps should be confined to a lower height than the pupil's maximum ability.



Landing correctly in the pit

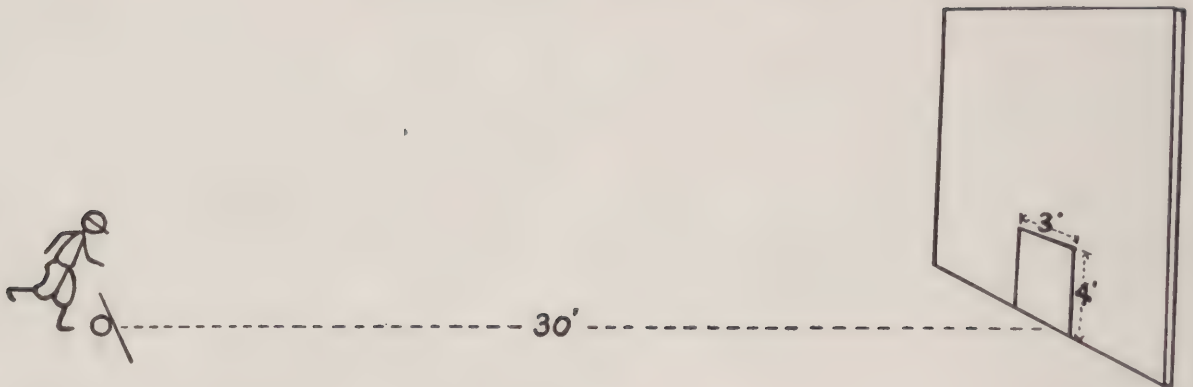
6. The pit-leveler can be made by using a broom handle and a piece of wood 1 x 6 inches and 2½ feet long, well braced.

7. A child should be appointed to use the pit-leveler and keep the shavings inside the pit especially along the sides so that the edges will be visible, and in the part where the jumper lands. The leveler always should be removed from the pit when anyone is jumping.

8. Tape the cross-bar by winding three turns of friction tape between all joints for its entire length.

9. A strip of adhesive tape placed on one of the standards at 2 inch intervals with the various heights plainly marked is helpful in measuring the height of the jumps.

SOCCER KICK FOR ACCURACY



Supplies and Equipment: A soccer ball; a rectangle 4 feet high and 3 feet wide marked on a wall with the lower edge flush with the ground. The handball wall may be used. A line drawn parallel to the wall and 30 feet away from it.

Rules: The ball is placed on the ground back of the line. The player stands back of the ball and tries to kick the ball so that it hits the 3 x 4 foot rectangle. The player may take not more than one step before kicking the ball.

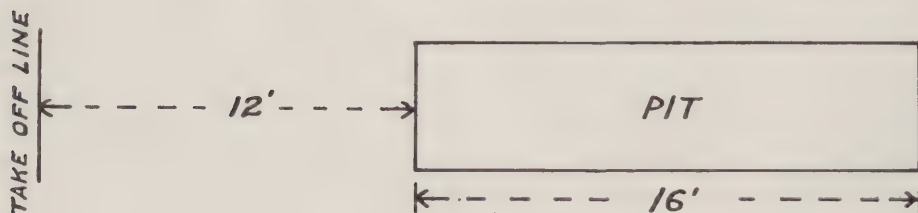
A line ball is good. A ball which touches the ground before hitting the wall is also good.

Record: The player's score is the number of times the ball hits the target.

Teaching Suggestions:

1. Begin practice by drawing a line parallel to the wall and fifteen feet distant. When the child is successful in kicking accurately from this point increase the distance.
2. Stand one step back of the ball—advance forward with the left foot, swing the right leg forward and kick the ball below the center line, i.e., the lower half of the ball. Accuracy of direction is obtained by kicking with the inside of the foot.

STANDING HOP, STEP, AND JUMP



Supplies: A wooden pit-leveler, a 25 foot tape line, and a wooden peg or pencil

Area: A broad jump pit 4 feet wide, 16 feet long, and 6 inches deep, sides beveled; pit filled to the top with sand, — approximately $1\frac{1}{2}$ cubic yards. A take-off line about 12 feet from one end of the pit.

Description: Stand with both feet back of the take-off line. Raise one foot slightly off the ground, bearing the entire weight of the body on the other foot.

1. "Hop": Spring forward as far as possible landing on the same foot which bore the weight before the spring was made.

2. "Step": Leap forward onto the other foot with the foot from which you leaped raised from the ground.

3. "Jump":

- a. Jump forward drawing the knees up near the chest.
- b. When about to land extend both legs

forward to gain a few more inches distance.

- c. Land on both feet. Put the weight forward when landing in order to make as much distance as possible. The head regulates the balance of the jumper. To fall forward, bend head slightly forward.

Measuring and Recording:

1. The jump is measured from the nearest break in the sand made by any part of the body of the jumper to the nearest edge of the take-off line. The measuring tape should form a right angle with the take-off line.

2. The zero end of the tape should be held by the official who marks the jump in the pit. His assistant reads the measurement at the take-off line.

Teaching Suggestions:

1. Best results are obtained by making a continuous movement; thus the momentum gained in one spring assists in the following springs. Avoid hesitating at the end of the hop or the step.

2. A good exercise for the class or squad

to practice in order to learn this event is as follows:

The pupils line up standing side by side a comfortable distance apart.

They stand on one foot. At the signal "Hop", they hop forward a very little distance, landing on the same foot. Repeat this exercise several times.

They then hop and on the signal "Step" they step forward onto the other foot a very short step.

Having learned the hop and the step, they do the two on signal, and then on the signal "Jump" they spring off the one foot and onto both feet lightly, making a short jump.

This whole series should be repeated slowly, enough times so that the pupils learn the proper coordination. Then it should be repeated in quicker rhythm until the movement can be done in quick and even rhythm with freedom of arms and whole body, gradually increasing the distance.

3. It is not necessary that the jumper take off from a particular foot. That is left to his own preference.

VOLLEYBALL SERVE

Supplies and Equipment: Volleyball; volleyball court with a service line marked parallel to and 15 feet from the net

Rules: Ten consecutive trials are allowed. The ball is batted with one hand open or closed, the server standing anywhere inside the court back of the service line.

A good serve is a ball which falls over the net without touching it and into the court on the opposite side of the net. Line balls are good.

Record: The player's score is the number of successful serves he makes.

Teaching Suggestions:

1. Start practice from a line drawn closer to the net than fifteen feet and increase the distance as skill develops.

2. The technique of serving a volleyball is as follows:

Stand facing the net with the left foot about 12" in advance of the right. Hold the ball on the palm of the left hand, waist high or below. Swing the right arm vigorously parallel and close to the body so that the heel of the right hand hits the ball on the under side.

Keep the elbow and wrist straight, and focus the eyes on the ball.

VOLLEYBALL THROW AT TARGET

Supplies and Equipment: Volleyball; target drawn on handball wall 18 inches x 37 inches and 21 inches off the ground; or a frame of the same dimensions.

Rules: Ten trials are allowed. The player stands 25 feet from the wall and tries to throw the ball so that it will strike the target. Line balls are good.

Record: The player's score is the number of times the ball hits the target.

Teaching Suggestions:

1. The player may stand closer to the target than 25 feet until he gains skill, when the distance should be increased.

2. An overhand throw is more accurate

and is swifter than an underhand throw, and is used in playing such games as Dodge Ball, Bat Ball, and Kick Ball.

3. The technique for making an overhand volleyball throw for accuracy is as follows:

Stand with the feet a comfortable distance apart, the left foot toward the target, weight distributed equally on the two feet. Hold the ball balanced on the right hand with the wrist and fingers slightly curved to support it.

Place the weight of the body almost entirely on the right foot, bending the knees slightly. Throw the ball, extending the right arm toward the target at the end of the swing and at the same time shift the weight to the left foot.

DESCRIPTION OF RELAY RACES

In a relay race the members of the team perform consecutively, not simultaneously. Therefore, it is advisable to have not more than eight on each team. There must be at least two teams. More than six teams are difficult to judge. In skill relays accuracy, skill, and technique, and not speed, are given winning points.

Area: The area chosen for relay races should be as level as possible, free of loose gravel, and all holes filled to insure a safe and satisfactory place to run.

Lines should be drawn to designate the lanes within which each team confines its activity. Starting and finishing lines should be clearly marked. At each end of the lanes, parallel with the starting line and 10 feet distant is the retiring line behind which each player goes immediately after performing.

Formation: Nearly all relay races are run in one of two formations, "Round Post" or "Shuttle". For the convenience of the teacher relays described in this Course of Study have been thus designated under the heading "Formation". In general this designation refers to the starting line-up. Round Post formation relays usually have all members of the team standing in file behind the starting

line; shuttle formation relays as a rule have the team divided into two parts, one half of the team standing in file opposite the other half which is in file back of the starting line.

Last Runner's Sash: For ease in picking the last runner and judging winning teams it is advisable to provide sashes of a bright color, the last runner of each team having the same color. These sashes can be made of cambric or of crepe paper, cut about 3 inches wide and 3 feet long, just long enough to slip over the head and under one arm. In the event they are to be used in a Play Day when there are a number of teams competing, the sashes should be of an entirely different color than any worn by a team.

The Retiring Line: Each runner should take his position behind the retiring line as soon as he has had his turn in all relays where the retiring line is shown on the diagram. When players do so it is easy to determine those who have not had a turn and thus be ready to pick the winners.

Scoring:

1. Speed Relay: If a relay is being judged for speed only, the teams win in the order of their finishing. If there are four or more

teams competing, first place scores five, second place scores three points, and third place scores one point. If there are three teams competing, first place scores five, second three, and third nothing. If there are but two teams, first place scores five points and second nothing.

2. Skill Relay: If a relay is being judged for skill, the number of errors made are counted and the team with the smallest number wins or the number of successes are counted and the team with the largest number wins.

3. **Speed and Skill Relay:** To judge both speed and skill, a relay may be scored in one of the two following ways:

- a. A point may be given for each successful performance and additional points by the order of finishing.
- b. Points may be awarded by the order of finishing and points deducted for errors made.

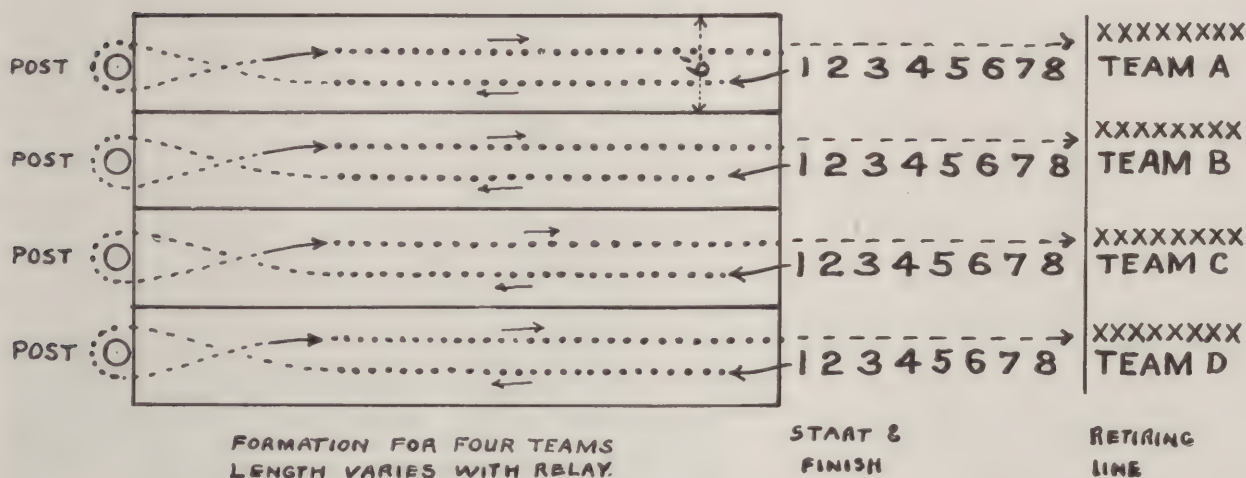
Interference: In running any relay race a player of one team should not interfere with the rightful progress of a player on another team. A player in trying to recover his own equipment which may be temporarily out of control or out of its rightful course should not

interfere with the progress of another player. Should he interfere with another team, his team should be disqualified.

Teaching Suggestions:

1. Runners should not touch the post while going around it.
2. Runners wait behind their starting line until touched off.
3. Runners touch the waiting player's outstretched right hand, passing right shoulder to right shoulder.
4. Children should all complete their turns, even though their team apparently cannot win.
5. In beginning relays avoid the difficulty of keeping the children in line while they are waiting their turns. Permit them to see the race by using the following starting and finishing formation. Place the members of each team side by side on the starting line. The teams should be about 6 feet apart.
6. Have an assistant judge for each line to prevent the various runners from starting too soon.
7. Never permit children to play relays for the whole of a twenty-minute period.

ROUND POST RELAY



Supplies: One last runner's sash for each team

Area: Lane 6 feet wide for each team. The length varies according to the relay to be run

and the age of the children who take part. In the center of the end line of each lane, opposite the file of players in that lane, and at the distance specified in the description of the

relay, is stationed a "post". This "post" may be a soccer pin, bean bag, chair, or a child. All "posts" should be placed equal distances from the starting line.

Number of Players: Eight or more players on each team. Teams must be equal in number. The number on each team may be odd or even. Last runner's sash on No. 8.

Formation: Each team lines up in its own lane in file behind the leader who stands toeing the starting line.

Rules: At a given signal, the first player runs forward and around the post left hand towards it, then back to his line and touches with his right hand the outstretched right hand of the next player who has moved forward to toe the starting line. The file moves up one place each time that a player

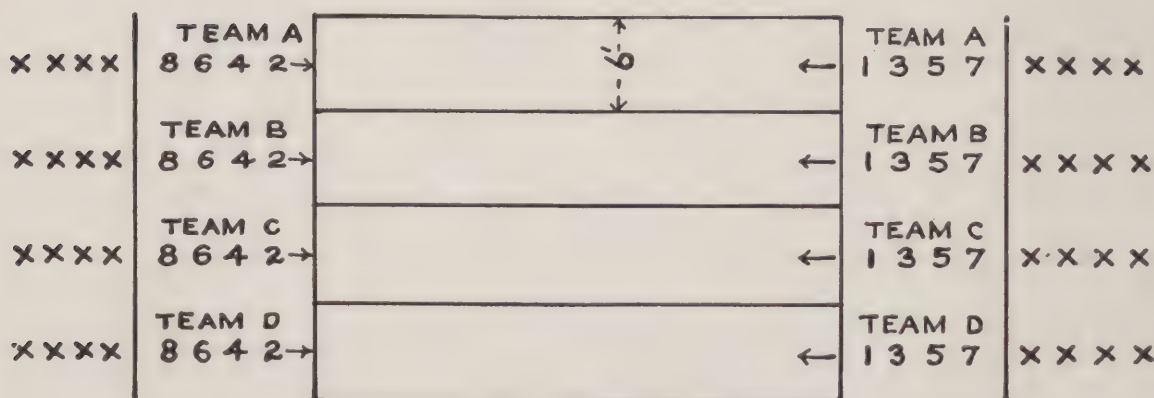
starts. No player may leave the starting line before he has been "touched off".

Scoring: When the last runner in the file crosses the starting line his team has finished.

Teaching Suggestions:

1. Runners should be cautioned not to touch the post as they encircle it.
2. A bean bag may be carried by the runner and passed to the next runner.
3. Players pass right shoulder to right shoulder.
4. The player waiting at the starting line must wait back of the line until he is tagged.
5. After his turn is finished each player must go back of the retiring line.

SHUTTLE RELAY



FORMATION FOR FOUR TEAMS
LENGTH VARIES WITH RELAY.

Supplies: One last runner's sash for each team

Area: Lane 6 feet wide for each team. The length varies according to the relay to be run and the age of the children who take part.

Number of Players: Eight or more players on each team. There must be an even number of players on each team so that the team may be divided into two equal groups. Last runner's sash on No. 8.

Formation: The two groups in each team stand facing each other in file separated by

the distance specified in the description for the relay. The leader of each group stands toeing the starting line on his own end of the lane.

Rules: At a signal, player No. 1 of each group runs forward to "touch off" with his right hand the outstretched right hand of player No. 2, who in turn runs forward to "touch off" player No. 3. Each player runs in one direction only. No player may leave the starting line before he has been "touched off".

Scoring: When player No. 8 runs across the starting line his team has finished.

Teaching Suggestions:

1. Players pass right shoulder to right shoulder.
2. The player waiting at the starting line must wait back of the line until he is tagged.

3. As each player completes his run he should immediately leave the field of play lining up behind the retiring line opposite his own starting line. When the race is finished each group will be lined up on the opposite end of the track from which it started.

AISLE PASS RELAY

Supplies: Two or three bean bags for each row

Area: School room with rows of desks

Number of Players: Entire class, equal number in each row

Formation: Children standing in files, all facing front of room

Skill: To pass bean bags quickly

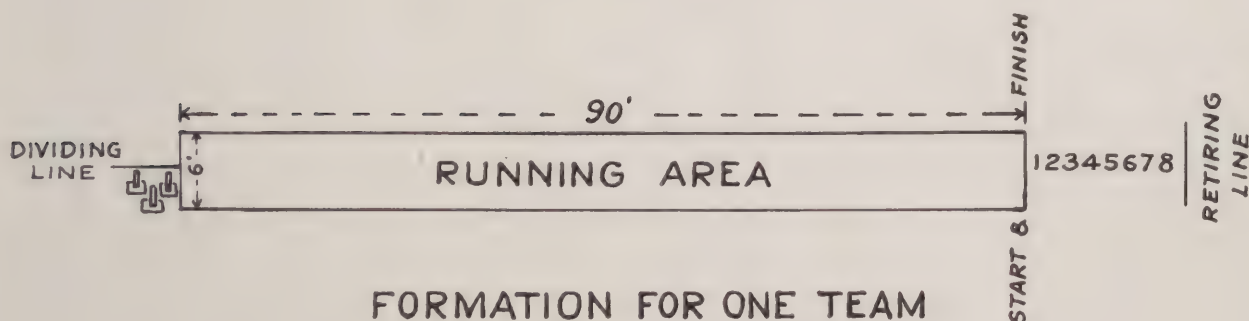
Rules: Players in each row stand in the aisles, facing the front of the room. The first player in each aisle has two or three bean bags to be passed. At a signal from the teacher, the first player passes the bean bags

back over the left shoulder, one at a time, to the player standing behind him, who in turn passes them on until all have reached the last player. When he receives the last bean bag he calls "Turn" and the players face in the opposite direction. The bean bags are then passed in the same manner. The row that gets the bags back to the starting place first wins.

Teaching Suggestions:

1. The game may be modified by having each player stand and turn around to pass the bean bags.
2. Bean bags may be passed over head and over right shoulder.

ALL UP RELAY



FORMATION FOR ONE TEAM

Supplies: Three soccer pins for each team; one last runner's sash for each team

Area: Lane 6 feet wide, 90 feet long for each team. Retiring line 10 feet from and parallel to starting line. A 3 foot line marked in center of lane 90 feet from starting line.

Number of Players: Eight on each team

Last runner's sash on No. 8

Formation: Round post

Skills:

1. To run rapidly
2. To move and place soccer pins accurately

Rules: Player No. 1 runs from the starting

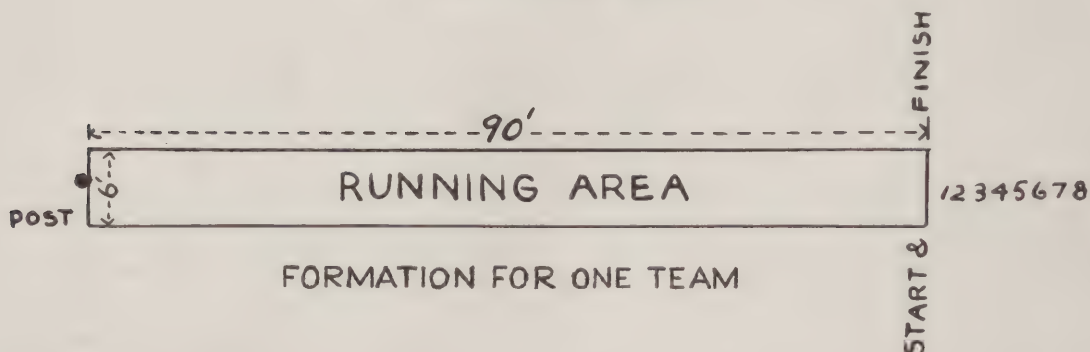
line to the 90 foot line and moves the soccer pins, one at a time, to the opposite side of the 3 foot line, using the same hand for all three pins. He is not permitted to tag the hand of the next runner unless all of the pins are standing upright. When player No. 1 has set up his pins, he returns to tag the hand of player No. 2 who has moved to the starting line. Player No. 1 immediately goes back of the retiring line. Player No. 2 places the three pins one at a time on the other side of the line. This continues until all players have moved the three pins from one side of the 3 foot line to the other, and have returned to the retiring line.

Scoring: When player No. 8 runs across the starting line, his team has finished.

Teaching Suggestions:

1. Children should not run with one hand behind the back.
2. If desired, a hoop may be placed just beyond the 90 foot cross line. The pins may be placed outside by one runner and inside by the next.
3. Bean bags may be substituted for the soccer pins.
4. After finishing his race each child goes back of the retiring line.
5. Players pass right shoulder to right shoulder.
6. The player waiting at the starting line must wait back of the line until he is tagged.

ARCH BALL RELAY



Supplies: One basketball, soccer ball, or volleyball for each team; one last runner's sash for each team

Area: Lane 6 feet wide, 90 feet long for each team. Post in center of cross line 90 feet from starting line.

Number of Players: Eight on each team. Last runner's sash on No. 1.

Formation: Round post, players standing in file

Skills:

1. To pass a ball backward
2. To receive a passed ball

Rules: The ball is placed on the starting line in front of player No. 1 who remains erect until the signal is given to start. At the signal, player No. 1 picks up the ball and passes it backward over his head to player No. 2. Each player in turn passes the ball backward over his head until it reaches player No. 8. If any player drops the ball

as it is being passed backward, he must get the ball, return to his own place in the file, and pass the ball backward over his head from there. Player No. 8 runs forward carrying the ball around the post, and then to the starting line, where he takes his place behind the line and in front of player No. 1 facing the post.

The play continues until player No. 1, having finally become the last player in the file, carries the ball around the post and runs across the starting line.

Scoring: When player No. 1 runs across the starting line with the ball in his possession, his team has finished.

Teaching Suggestions:

1. For play days the teams should be lined up toward the center of the field and the running distance decreased, if necessary, to 60 feet in order that the play may be seen by the spectators.

2. Each player in the team should handle the ball as it is passed backward.

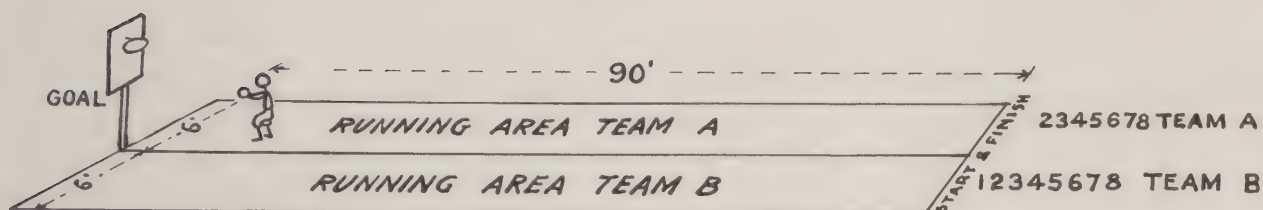
3. Teach the players to stand close to the starting line. When the first player in the team crowds the file backward the distance that the last player in the file has to run is increased; thus the whole team is at a dis-

advantage.

4. The post is a child, soccer pin, or other object to run around. If a child is the post, caution the child to stand still and not touch the runner.

5. Children should not touch the post in running around it.

ARCH GOAL BALL RELAY



FORMATION FOR TWO TEAMS

Supplies and Equipment: One basketball or soccer ball for each team; one last runner's sash for each team; one basketball goal for two teams.

Area: Two lanes 6 feet wide, 90 feet long, one lane for each team. A basketball goal at the end opposite the starting line.

Number of Players: Eight on each team. Last runner's sash on No. 1.

Formation: Round post, players standing in single file.

Skills:

1. To throw a basketball into the basket
2. To pass a basketball backward
3. To receive a basketball

Rules: The ball is placed on the starting line in front of player No. 1 who remains erect till the signal to start. At the signal, player No. 1 picks up the ball and passes it backward over his head to player No. 2. Each player in turn passes the ball backward over his head until it reaches player No. 8. If any player drops the ball as it is being passed backward, he must get the ball, return to his

own place in the file, and pass the ball from there.

Player No. 8 runs forward and tries to throw the ball through the basket from any place he chooses. He is allowed but one throw. He receives the ball and then returns to the starting line, where he takes his place behind the line and in front of player No. 1 facing the goal.

The play continues until player No. 1, having finally become the last player in the file, carries the ball to the basket, attempts to throw it in, and runs across the starting line.

Scoring:

1. When player No. 1 runs across the starting line with the ball in his possession, his team has finished.

2. Each goal made scores one point for the team whose player made it. The team finishing first is given one extra point if only two teams compete. If there are three teams, two points are given for first place, and one point for second place. If four teams compete, three points for first place, two points for second, and one point for third place.

Teaching Suggestions:

1. The relay may be played on time only. Then each player throws until he succeeds in getting the ball into the basket.

2. Give two or three turns throwing for goal, and a point for each successful throw.

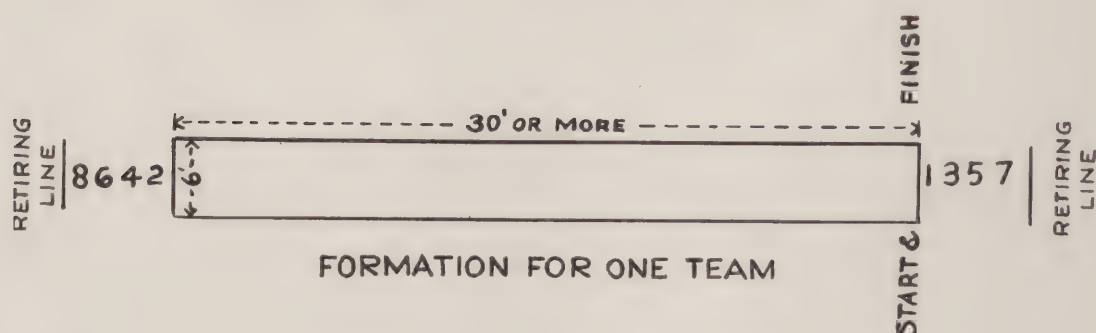
3. Advise players to stand to the side or

in front of the basket when attempting to throw the ball into the basket; they should not stand under the basket.

4. Give the throw from the 12 foot free throw line as a variation.

5. Proper position for throwing a field throw: Hold the ball chest high and throw from this position.

BASEBALL SHUTTLE RELAY



Supplies: One baseball for each team

Area: Lane 6 feet wide, 30 feet (or more) long. Retiring line parallel to and 10 feet from each end of the lane.

Number of Players: Eight on each team. Last runner's sash on No. 1.

Formation: Shuttle

Skills:

1. To throw a baseball
2. To catch a baseball

Rules: Player No. 1 throws the ball with an overhand throw to player No. 2, and then retires behind his own retiring line. Player No. 2 then throws to player No. 3, and retires beyond his own retiring line. The ball is thus thrown alternately back and forth, each player retiring behind his own retiring line after throwing the ball. When player No. 8 receives the ball player No. 1 steps forward to the starting line to receive the ball that player No. 8 throws. Thus, when the race is finished, the ball is in the hands of player No. 1 on his own starting line. If he holds the ball high in the air, the official can more easily judge the finish.

A player may run forward to catch or pick up a ball but he must return to his starting line before he throws it. If the ball passes over the line it may be recovered from the ground by any player, but it cannot be caught on the fly by any player except the one whose turn it is to catch it. Only the player whose turn it is to throw may throw.

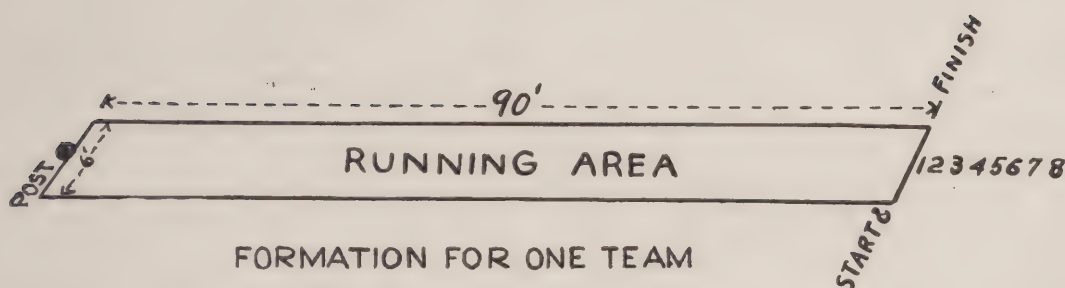
Scoring: When player No. 1 stands on his own starting line with the ball in his hands, having received it from player No. 8, his team has finished.

Teaching Suggestions:

1. The round can be repeated any number of times agreed upon in order to give more practice.

2. For a right-handed person, the ball should leave the hand when the left foot is forward, and the body should enter into the throw. In making the throw, it is well to hold the ball in the right hand at chest level, with the left hand steadying the ball. Draw the right hand backward and downward, putting the weight on the right foot. Then as the arm swings upward and forward (with the arm passing close to the head) to make the throw, the weight should be shifted to the left foot.

BEAN BAG PASSING RELAY



Supplies: Four to six bean bags for each team. One last runner's sash for each team.

Area: Lane 6 feet wide, 90 feet long for each team

Number: Eight players on each team. Last runner's sash on No. 1.

Formation: Round post (modified). Players stand side by side about two feet apart.

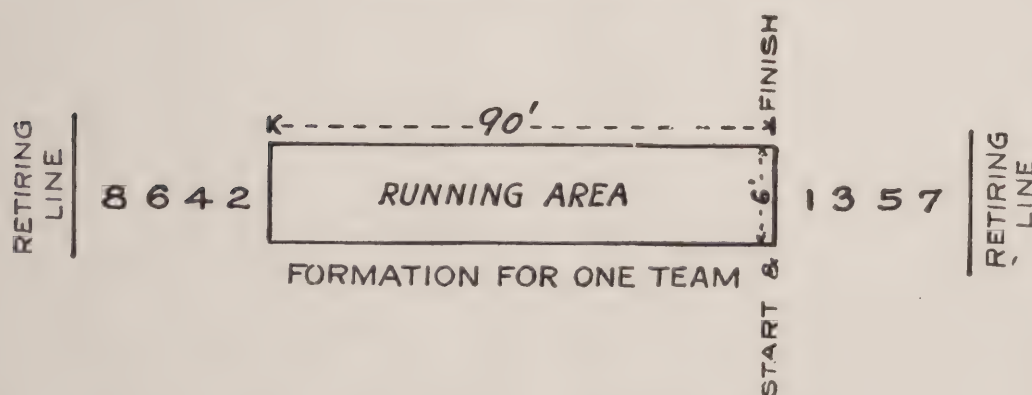
Rules: Four or more bean bags are placed on the ground in front of player No. 1. All teams have the same number of bean bags. Player No. 1 stands erect till the signal to start. At the signal player No. 1 picks up the bean bags one at a time with one hand, transfers them to the other hand one at a time

and passes them on separately to player No. 2, who passes them as he receives them separately to No. 3. In this manner the bags are passed until player No. 8 has received all of the bags.

With the four bean bags in his hands player No. 8 runs in front of his team mates, around the post, and takes his position at the head of the line beside player No. 1 but back of the starting line. He puts the bags on the ground in front of him, and the game proceeds as before, the bags being passed down the line one at a time.

Scoring: When player No. 1 carries the bags around the post and runs across the starting line his team has finished.

CARTWHEEL RELAY



Supplies: One last runner's sash for each team

Area: Lane 6 feet wide, 90 feet long for each team. Retiring line parallel to and 10 feet from each end of lane.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Shuttle

Skill: To turn cartwheels

Rules: Each player while running 90 feet turns three cartwheels before touching off the next runner.

Scoring: When player No. 8 crosses the finish line his team has finished.

Teaching Suggestions:

1. Tie last runner's sash around right arm so that it will not interfere with doing the cartwheel.

2. Players pass right shoulder to right shoulder.

3. The player waiting at the starting line must wait back of the line until he is tagged.

4. After his turn is finished each player must go back of the retiring line.

5. To do a cartwheel:

Stand erect with left hand extended sideways.

Keep arms and legs straight throughout the movement.

Incline the body directly to the left side, throw the right foot in the air, the left hand striking the ground.

Follow immediately by placing the right hand and then the right foot, then left foot on the ground.

When done correctly, the body has the appearance of a wheel; the arms and legs are the spokes.

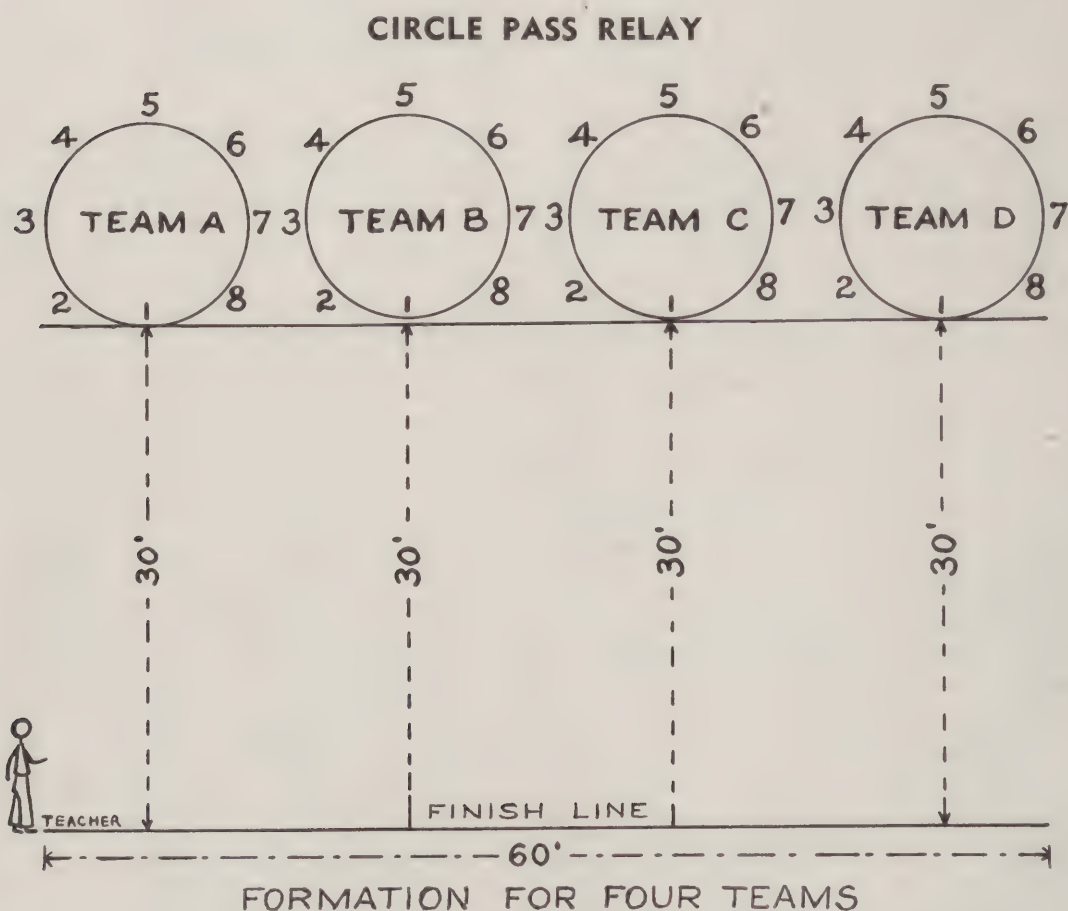
The more rigid the body is kept the better the stunt.

Feet must travel straight up in the air over the head.

Do rhythmic counting—"One - two - three - four."

It is also correct to turn in the opposite direction, i.e., right hand, left hand, left foot, right foot.

6. Two lanes may be assigned to each team to give plenty of room to turn cartwheels.



Supplies: A 5 inch rubber ball, 10 inch rubber ball, volleyball, football, soccer ball, or ball of similar size for each team; one last runner's sash for each team

Area: Two parallel lines 30 feet apart, 60 feet long

Number and Position of Players: Eight on each team. No. 1 on each team stands on the

line 30 feet distant from the finish line and 18 feet distant from No. 1 on the team next to him. Players on each team form a circle 25 feet in diameter facing center and stand in this place throughout the race. Last player's sash on No. 1.

Skill: To pass and catch various kinds of balls accurately.

Rules: The ball is placed on the ground in front of player No. 1, who stands erect till the signal to start. At the signal, player No. 1 picks up the ball and throws it to player No. 2. No. 2 throws to No. 3 and the ball is thrown in this manner around the circle until No. 1 receives it. He calls, "One Trip" and throws the ball as before. When No. 1 receives the ball the next time he calls, "Two Trips" and again starts the ball around the circle. When he receives the ball after its sixth trip around the circle, he dashes across the finish line, holding the ball in his hands.

Each player must receive the ball thrown

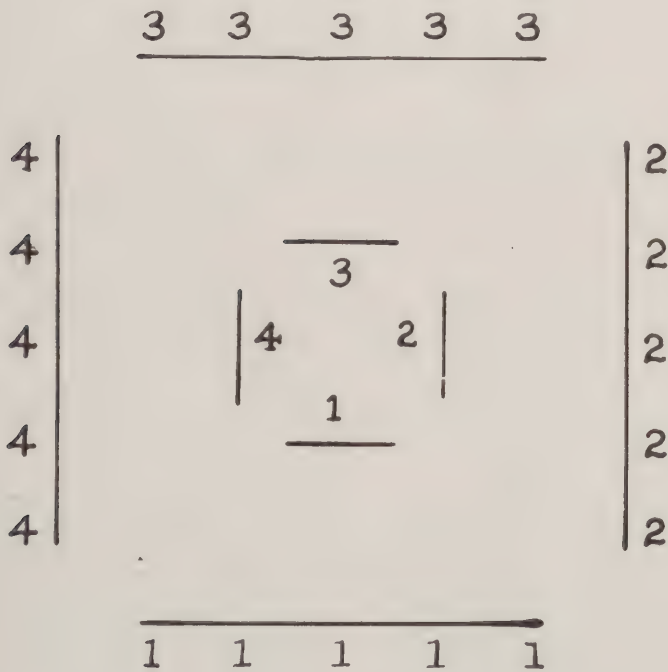
to him. If he does not do so, he must recover it and return to his position in the circle before passing it to his neighbor.

Scoring: When player No. 1 crosses the finish line with the ball in his hands his team has finished.

Teaching Suggestions:

1. The ball may be bounced to the neighbor instead of thrown.
2. The chest pass, underhand pass, and side arm pass with two hands on the ball may be used to give practice in the skills required for different games such as Basketball, Pass Touch, Dodge Ball, Kick Ball, Newcomb, and Fist Ball.
3. The target for all throws should be the waist or chest of the receiver.
4. The direction in which the ball is to be played should be decided before the race begins.

CORNER SPRY RELAY



Supplies: 4 bean bags, baseballs, or other balls, and 4 sashes
Area: 50 x 50 feet or less

Number and Position of Players: 20 to 40 players divided into four equal groups. Each group lines up on one side of a square while

a captain from each group stands in front of his line of players facing them and opposite the center player. All captains are equal distance from their lines. Sash on first captain.

Object of the Game: Is to be the first group to succeed in having all members of the group be captains and pass the bean bag to all players.

Skills: To throw and to catch a bean bag

Rules: At the signal, each captain throws and receives the bean bag or ball from every player in his group in turn. When he throws to the last player in his line, the captain calls out, "Corner Spry" and runs to the head of the line while the last player runs out in front

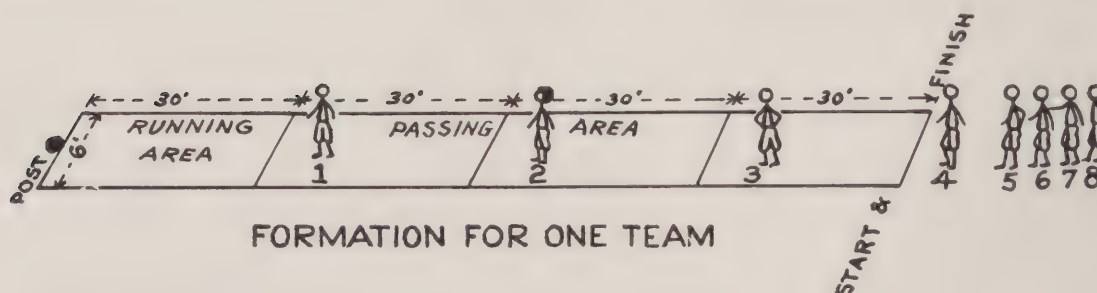
of the line to be captain. He proceeds to throw and catch as did the first captain. The game continues until all players in the line have been captain and the first captain finally returns to his original place in front of the line. As a team finishes all members squat.

Scoring: The group wins which is first to have its original captain in the starting position.

Teaching Suggestions:

1. Increase the distance from captain to team as skill develops or as type of ball indicates.
2. Use overhand, underhand, or chest throw.

FORWARD PASS AND RUN RELAY



Supplies: One football for each team; one last runner's sash for each team.

Area: Lane 6 feet wide, 120 feet long for each team

Number and Position of Players: Eight on each team. Four players stand in the lane at 30 foot intervals, player No. 1 being 30 feet from the post. Four players line up back of the starting line. Last runner's sash on No. 8.

Skill: To pass and catch a football.

Rules: The ball is placed on the ground in front of player No. 4 who remains erect till the signal to start. At the signal, player No. 4 picks up the football, and passes it to player No. 3. The ball continues to player No. 2 and then to player No. 1. When player No. 1 receives the ball he runs around the post and then to the starting line. While player No. 1 is running players No. 2, No. 3, No. 4, have advanced 30 feet toward the post and player

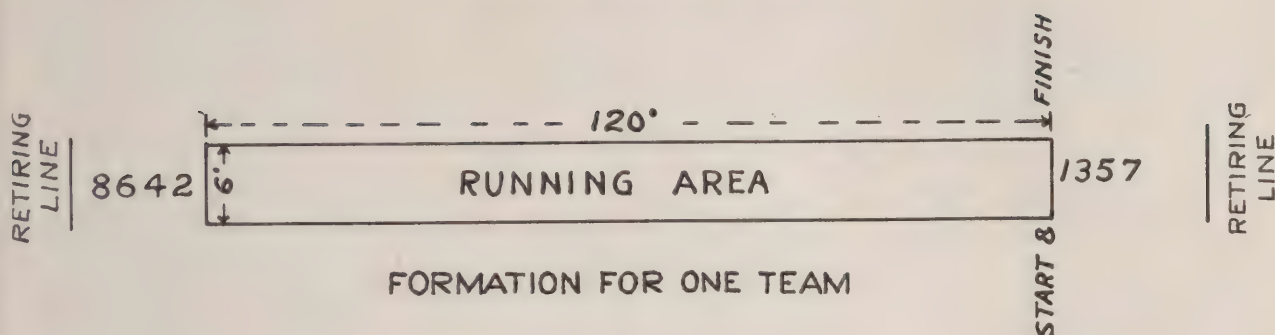
No. 5 has taken the position on the starting line.

Player No. 1 passes the ball to player No. 5 on the starting line and then retires behind No. 8. Player No. 5 starts the ball again on its way. Play continues until all players have carried the ball around the post and to the starting line.

Scoring: When player No. 8 runs across the starting line with the ball in his possession his team has finished.

Teaching Suggestions: To pass a football properly spread the fingers around the ball near the end, thumb on the opposite side, palm underneath, thumb and fingers pointing upward, tips of fingers touching the lacing so as to secure a firm grip. Hold the ball directly over the right shoulder about head high. Throw with a snap of the forearm, releasing the thumb first and fingers next. As the fingers are released the ball starts to spiral as it proceeds toward the receiver.

HOOP ROLLING RELAY



FORMATION FOR ONE TEAM

Supplies: One hoop and one stick for each team; one last runner's sash for each team

Area: Lane 6 feet wide, 120 feet long for each team. Retiring line parallel to and 10 feet from each end of lane.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Shuttle.

Skill: To roll a hoop guided by a stick

Rules: Each player rolls the hoop with the stick as he runs his 120 feet. It must be rolled inside the 6 foot lane. If it goes out, the player must stop, bring it back to the place where it left his lane and again start rolling it along its rightful course. If the hoop falls

down within the lane it must be picked up and again started on its way. Each one receiving the hoop must wait until the player delivering it has crossed the line and has passed the stick before starting it again in the opposite direction.

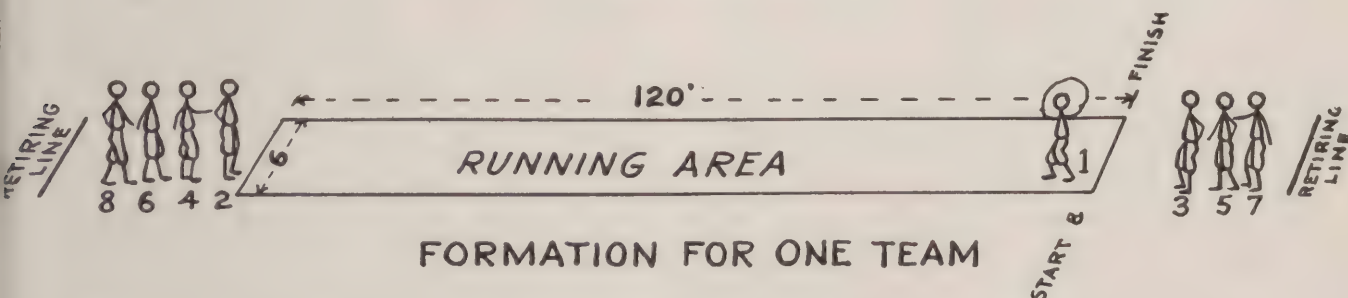
Scoring: When player No. 8 crosses the finish line with his hoop and stick, his team has finished.

Teaching Suggestions:

1. After finishing his race each child goes back of the retiring line.

2. The hoop should be started by giving it a rolling push and guided to the finish with the stick held against the hoop about knee high.

JUMP ROPE RELAY



FORMATION FOR ONE TEAM

Supplies: One single jump rope for each team; one last runner's sash for each team

Area: Lane 6 feet wide, 120 feet long for each team. Retiring line parallel to and 10 feet from each end of lane.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Shuttle

Skill: To jump rope while running

Rules. Each player runs 120 feet jumping rope. If in the course of his run a player becomes tangled in the rope or misses his jumping for any reason, he must stop and straighten out before progressing. No participant may run forward at any time carrying the rope without jumping.

Scoring. When player No. 8 crosses the finish line, his team has finished.

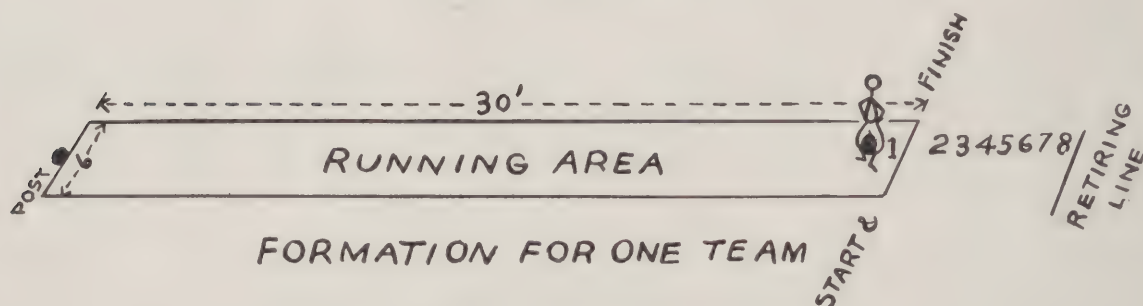
Teaching Suggestions:

1. In passing the rope to the next runner, it is most skillfully done by throwing the rope over the head of the player, thus putting it in a good starting position for him to begin his

run in the opposite direction.

2. This race may be varied by having two children use a longer rope and jump in couples, two couples being stationed at each end of the lane.

KANGAROO RELAY



Supplies: Volleyball, soccer ball, basketball, or rubber ball of similar size for each team.

Area: Lane 6 feet wide, 30 feet long for each team. Retiring line 10 feet from and parallel to starting line.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Round post

Skill: To jump forward holding the ball between the knees.

Rules: The ball is placed on the starting line in front of player No. 1, who remains erect until the signal to start is given. At the signal, player No. 1 picks up the ball, places it between his knees, and jumps to the 30 foot line, keeping the ball between the knees without touching it with his hands. In case the ball falls, he must replace it before progressing toward the line.

Upon reaching the line, he takes the ball in his hand, runs around the post and back to the starting line, where he hands it to player No. 2. Player No. 1 goes behind the retiring line while player No. 2 repeats the jumping with the ball between the knees, the running, and passing to the next player.

The play continues until all in each team have had a turn.

Scoring: When player No. 8 runs across the starting line with the ball in his hands, his team has finished.

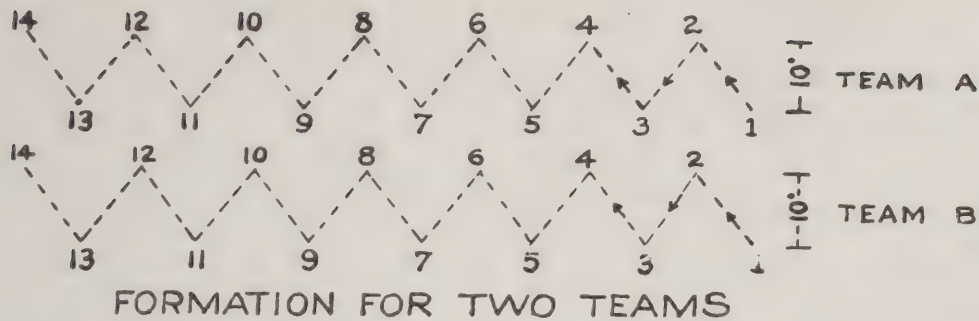
Teaching Suggestions:

1. Players pass right shoulder to right shoulder.

2. The player waiting at the starting line must wait back of the line until he receives the ball.

3. After his turn is finished, each player must go back of the retiring line.

LINE ZIGZAG RELAY



Supplies: Two balls

Area: Playing space about 50 x 50 feet

Number and Position of Players: Two teams, 8 to 16 players on each team. Each team forms a double line with ten or more feet between the players and between the lines. See diagram.

Skills: To pass and to catch a ball

Rules: The ball is placed on the ground. At the signal the leader picks up the ball and passes it to the player diagonally across from him. The ball continues to be passed diagonally across from one player to another until it reaches the end. Then it is returned to the starter in the same manner.

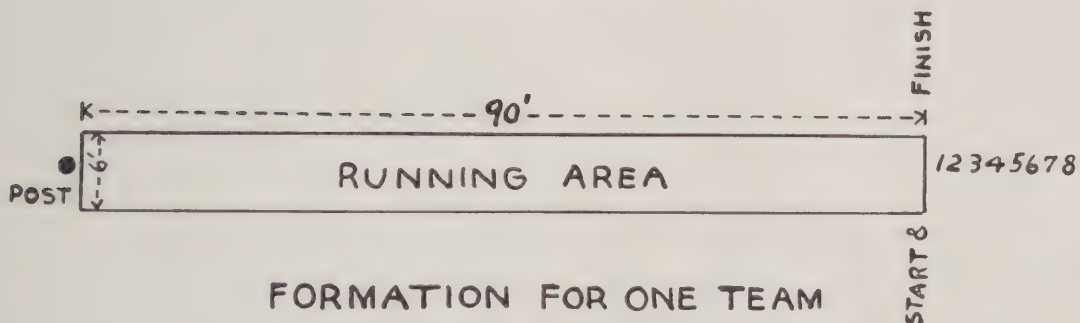
If a player fails to catch the ball he must recover it and return to his own place in line to pass it to the next receiver.

Scoring: The team wins whose starting player is first to receive the ball after it has been passed zigzag to the last player and back again.

Teaching Suggestions:

1. Various types of balls may be used to give skill in handling both large and small balls.
2. Different kinds of throws may be specified, e.g., underhand, overhand, chest, etc.
3. Ball may be bounced instead of passed.
4. Increase distance between the lines of players according to type of ball used and as skill improves.

OVER AND UNDER RELAY



Supplies: One basketball, soccer ball, or volleyball for each team; one last runner's sash for each team

Area: Lane 6 feet wide, 90 feet long for each team. Post in center of cross line 90 feet from starting line.

Number of Players: Eight on each team. Last runner's sash on No. 1.

Formation: Round post, players standing in file.

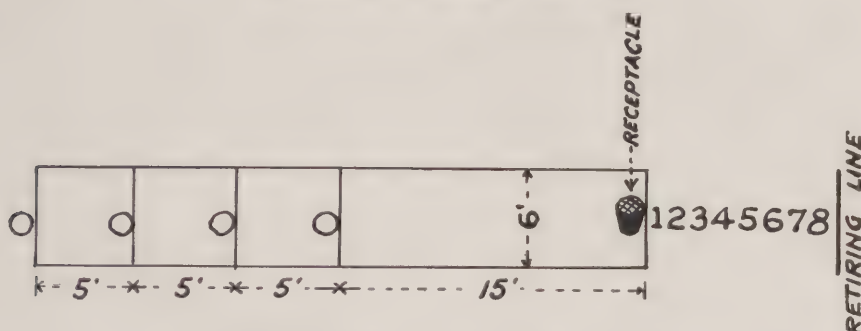
Skills:

1. To pass a ball backward between the feet

3. To pass a ball accurately the thrower should aim at the chest of the receiver. The ball is held with the fingers spread over the sides, thumbs pointing forward, elbows close

to the body; push the ball forward from this position. (See page 34, Teaching Suggestions, for description of passing a football.)

POTATO RACE RELAY



FORMATION FOR ONE TEAM

Supplies: Four hoops and four bean bags, one waste paper basket or a carton for each team; one last runner's sash for each team.

Area: Lane 6 feet wide, 30 feet long for each team. For each team a waste basket or carton is placed on the starting line with four bean bags inside it. On the cross lines of each lane hoops are placed, one each on the 15, 20, 25, and 30 foot lines.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Round post.

Rules: Player No. 1 takes one bean bag from the basket, runs with it to the hoop on the 30 foot line and places it there. He returns for another bean bag and places it in the hoop on the 25 foot line, returns for a third bean bag and takes it to the hoop on the 20 foot line, then returns to get the last bean bag and takes it to the hoop on the 15 foot line.

When he has placed the last bean bag in the last hoop, he returns to the starting line and touches off the next player who brings the bean bags back one at a time and deposits them in the basket.

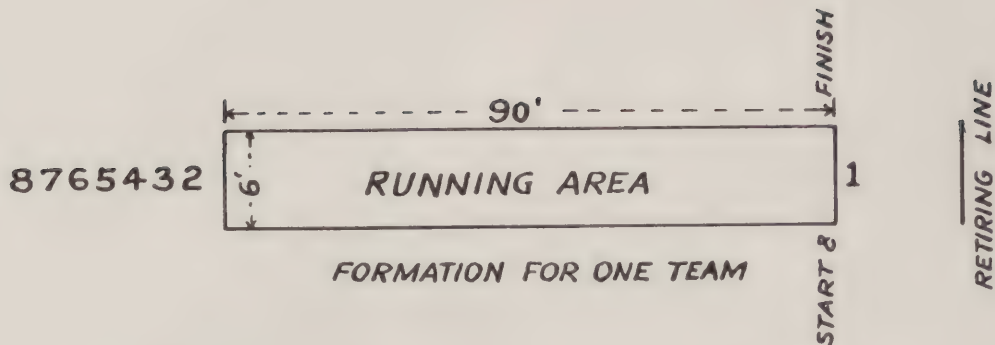
Alternate players then do as the first two players did, either "planting" or "gathering" the bean bags (potatoes).

Scoring: When player No. 8 has placed his fourth bean bag in the basket and has crossed the starting line his team has finished.

Teaching Suggestions:

1. Players pass right shoulder to right shoulder.
2. The player waiting at the starting line must wait back of the line until he is tagged.
3. After his turn is finished, each player must go back of the retiring line.
4. Potatoes may be used instead of bean bags.
5. Jump ropes tied together to form the circles may take the place of the hoops; or circles may be drawn on the ground with lime.
6. Runners may "plant and gather" potatoes in any order they wish and not necessarily follow the order suggested in the rules.

RESCUE RELAY



Supplies: One last runner's sash for each team

Area: Lane 6 feet wide, 90 feet long for each team. Retiring line parallel to and 10 feet from the starting line.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Shuttle, adapted

Skill: To run alone and in couples

Rules: Player No. 1 stands back of the starting line. The other seven players stand in file opposite him back of the 90 foot cross line. On the signal player No. 1 runs across to player No. 2, takes him by the hand and

brings him across to the starting line. Player No. 1 then goes back of the retiring line, while player No. 2 returns to the file to bring player No. 3 back to the starting line with him. Couples returning to the starting line keep hands joined all the way. Players continue to return to "rescue" those waiting at the 90 foot line, each player thus making one round trip, and then going to the retiring line, except No. 8 who is "rescued" only.

Scoring: When players No. 7 and No. 8 return together across the starting line, their team has finished.

Teaching Suggestion:

The player next to run remains back of his line until the "rescuer" clasps his outstretched hand.

ROOM BEAN BAG RELAY

Supplies: A bean bag and a carton, basket, or 2 foot square for each row of seats

Area: A throwing line drawn two feet from the desk in front of each aisle. A square marked on the floor or a box or basket placed one foot from the wall in line with each throwing line.

Number of Players: Entire class, equal number in each row

Formation: Round post

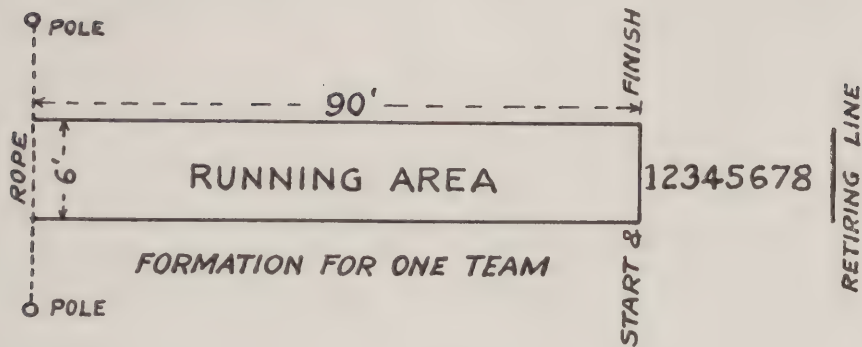
Rules: First player in each row walks forward to the throwing line, comes to a full stop, and attempts to throw a bean bag in the

box, basket, or square. Whether he makes it or not, he retrieves the bag, returns it to the starting line, and takes his seat. As soon as he is in his seat the player in the next seat walks to the throwing line and throws the bag. The game continues until all players in each row have had a turn.

Teaching Suggestions:

1. All players should be told in which aisle they are to walk.
2. Those seated should keep their feet under the desk.
3. This is not a satisfactory game if the desks and seats are not stationary.

RUN AND CATCH RELAY



Supplies: One basketball, volleyball, soccer ball, or rubber ball of similar size or one baseball for each team; one last runner's sash for each team; two window poles and a rope long enough to cross all of the lanes

Area: Lane 6 feet wide, 90 feet long for each team. A rope tied to the ends of two window poles and stretched tightly across all of the lanes at the height of the poles from the ground or higher. Retiring line parallel to and 10 feet from the starting line.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Round post, adapted

Skill: To throw a ball over an object and to catch it as it falls

Rules: The ball is placed on the starting line in front of player No. 1, who remains erect until the signal to start is given. At the signal, player No. 1 picks up the ball and runs

with it under the rope, tosses the ball over the rope, catches it, and returns to the starting line where he hands the ball to player No. 2. Player No. 1 goes to the retiring line and player No. 2 then takes his turn, and so on until all players in the file have had their turn.

If any player fails to catch the ball he has tossed over the rope, he must continue to toss it over until he is successful.

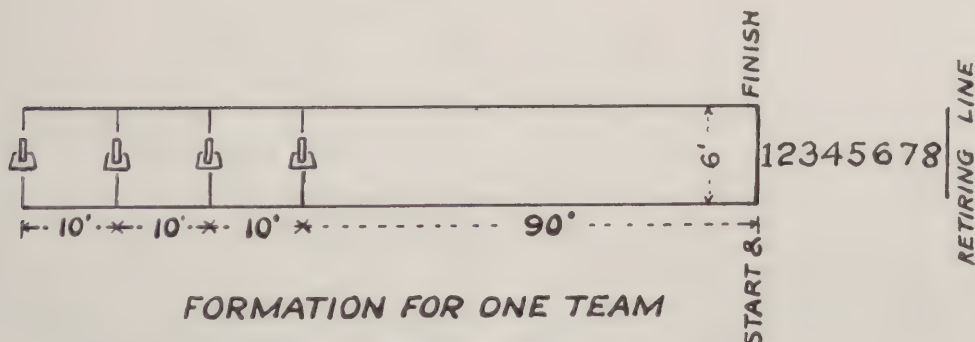
Scoring: When player No. 8 crosses the finish line with the ball in his hands, his team has finished.

Teaching Suggestions:

1. It is advisable to run under and beyond the string before tossing the ball. Then when the player catches it, he is on his way back to the starting line.

2. Streamers or pennants about 12" long fastened to the rope aid the players in locating it.

SERPENTINE RELAY



Supplies: Four soccer pins for each team. One last runner's sash for each team.

Area: Lane 6 feet wide, 120 feet long for

each team. Soccer pins are placed in the center of the lane one each on the 90, 100, 110, and 120 foot cross lines. In case soccer pins

are not available place children to act as posts.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Round Post

Skill: To run in a zigzag path and thus, in games where necessary to elude a pursuer, to escape by changing one's course

Rules: Player No. 1 runs forward around the posts passing one on the right and the next on the left, going in a zigzag path both going to the 120 foot line and returning from it. If the runner knocks down a pin he must replace it where it stood before proceeding

on his way. He must not step over a pin. If children are the posts around which the runner must zigzag his way, the runner must not touch the post at any time.

Scoring: When player No. 8 crosses the finish line his team has finished.

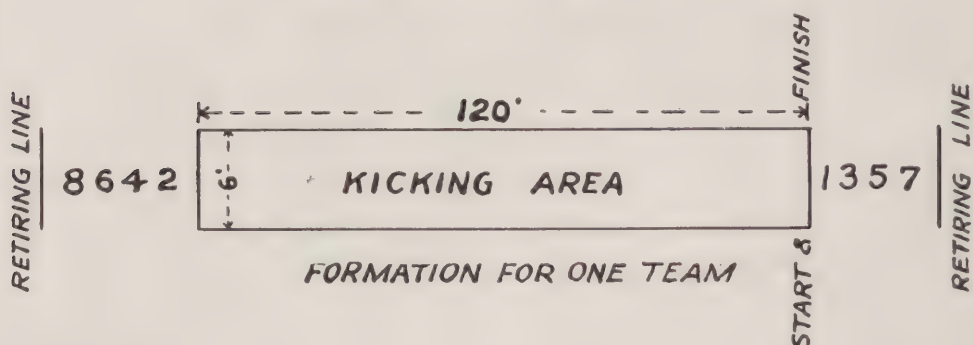
Teaching Suggestions:

1. Players pass right shoulder to right shoulder.

2. The player waiting at the starting line must wait back of the line until he is tagged.

3. After his turn is finished, each player must go back of the retiring line.

SOCCER DRIBBLE RELAY



Supplies: One soccer ball for each team; one last runner's sash for each team.

Area: Lane 6 feet wide, 120 feet long for each team. Retiring line parallel to and 10 feet from each end of the lane.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Shuttle.

Rules: The ball is placed on the starting line in front of player No. 1 who does not touch it till the signal to start. At the signal player No. 1 runs forward toward the opposite end of the lane and must kick the ball at least four times before delivering it to player No. 2. In dribbling the ball it must be kept under control inside the 6 foot lane. If it should go out, it must be carried back to the place where it was kicked out and again put in play.

Player No. 2 must receive the ball back of his starting line, place it on his starting line before he starts to kick it and begin his turn from that position. In receiving the ball from

player No. 1 he may stop it with his hands if he so desires.

The race continues in this manner until all players on the team have had a turn.

Scoring: When player No. 8 and the ball he has kicked have both crossed the starting line within his 6 foot lane, his team has finished.

Teaching Suggestions:

1. Runners must wait until the ball has crossed their own starting line and within their own lane before recovering the ball to take their turn.

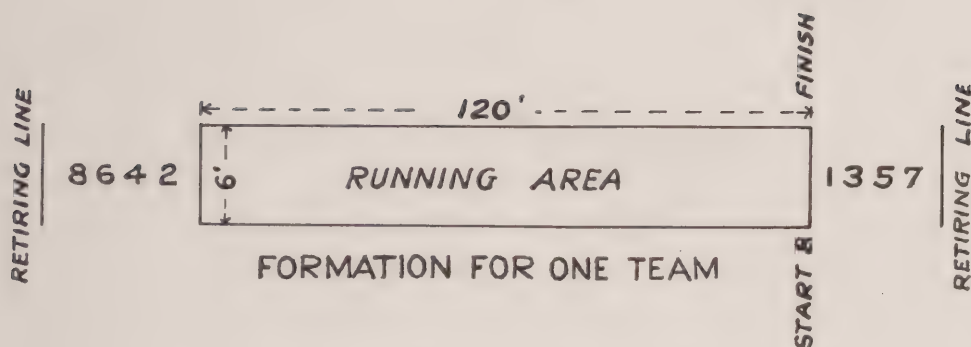
2. As soon as a runner has completed his turn he should retire behind the retiring line.

3. In dribbling the ball use the inside of the foot between the toe and the arch.

4. In judging this race it is well to have extra assistants to the judges to indicate where the ball left the lane.

5. Players should be advised to kick the ball so that it is under control at all times.

SPOON RELAY



Supplies: One small potato or a block of wood about 2" x 2" x 2", and a teaspoon or thin blade of wood of similar size for each team; one last runner's sash for each team

Area: Lane 6 feet wide, 120 feet long for each team. Retiring line parallel to and 10 feet from each end of lane.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Shuttle

Skill: To run and balance a small object on the spoon

Rules: The potato and spoon are placed side by side on the starting line in front of player No. 1 who remains erect till the signal to start is given. At the signal, player No. 1 picks up the spoon and tries to scoop up the potato with it. He may not use the other hand, his foot, or any assistance in placing the potato on the spoon. As soon as he suc-

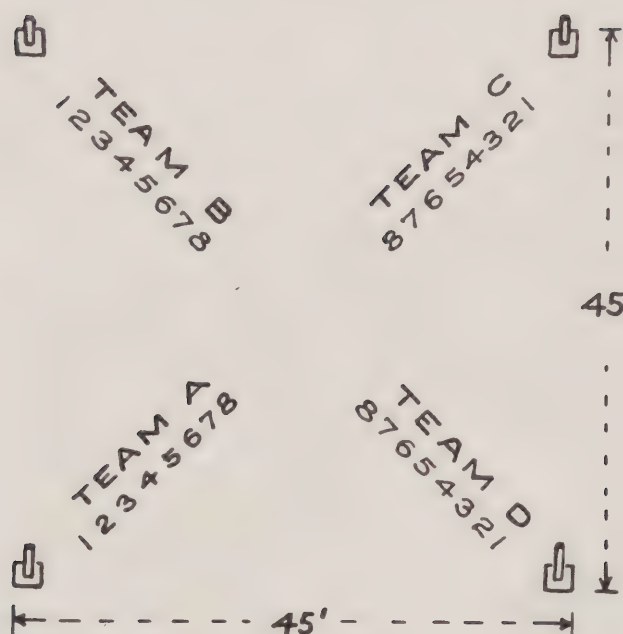
ceeds in getting the potato onto the spoon, he runs forward and places the spoon and potato side by side on the starting line in front of player No. 2, who proceeds to repeat the stunt which No. 1 did. The play continues until all have had a turn.

Scoring: When player No. 8 runs across the starting line with the potato balanced in the spoon his team has finished.

Teaching Suggestions:

1. Runners must place spoon and potato side by side on the line after their turn is finished.
2. A tongue blade makes a good "spoon".
3. Players pass right shoulder to right shoulder.
4. The player waiting at the starting line must wait back of the line until he receives the object.
5. After his turn is finished, each player must go back of the retiring line.

SQUARE RELAY



Supplies: One bean bag for each team; four objects to mark the four corners of the square. One last runner's sash for each team.

Area: A 45 foot square. Each corner is marked by a plainly visible object such as a soccer pin, or yard stick held upright.

Number and Position of Players: Eight on each team. Two to four teams may compete. Each team lines up as the spoke of a wheel, No. 1 facing the corner marker and the remainder of the team behind him, player No. 8 being near the center of the square. See diagram. Last runner's sash on No. 8.

Skills:

1. To run around a square
2. To pass and receive a bean bag accurately

Rules: At the starting signal player No. 1 of each team, carrying a bean bag, runs counter-clockwise around the square, keeping on the outside of the corner markers, and passes the bean bag to player No. 2 on his team who has moved up to the position occupied by player No. 1. After passing the bean bag to player No. 2, player No. 1 retires to the end of his line behind player No. 8 and squats. He stays in that position until the race is finished.

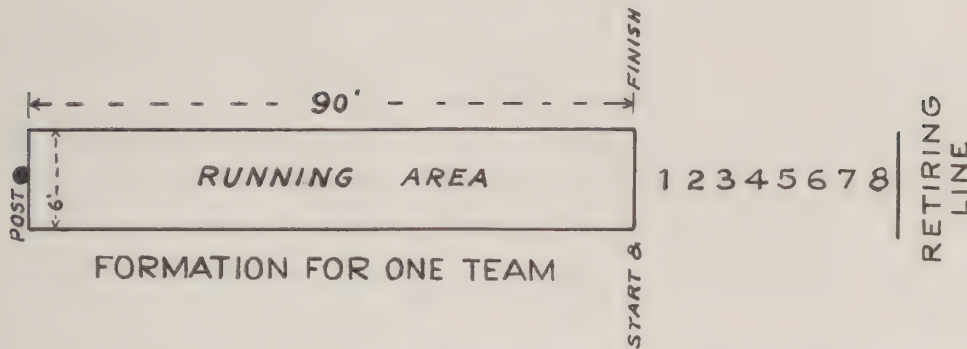
Each player in turn, after receiving the bean bag, runs counter-clockwise around the square, passes the bean bag to the next player on his team, retires to the end of his line in the center of the square, and squats until the race is finished.

Scoring: When player No. 8 completes his run around the square and passes his corner marker, his team has finished.

Teaching Suggestions:

1. On play days the corner markers may be window poles or yard sticks with streamers of the color used by the teams fastened to the end; they should be held in the hands of monitors.
2. If this relay is used for a playday the runners may carry a pompon made to correspond with the color which the team wears and pass it in place of passing a bean bag.
3. If the last runner lifts his pompon high when he touches his corner mark after completing his run, it will help the judges pick the winners.
4. Judges should stand outside the square at a sufficient distance to see all corners plainly.
5. If a runner wishes to pass another runner he passes on the outside, keeping to his own right.

STRIDE BALL RELAY



Supplies: One soccer ball for each team; one last runner's sash for each team.

Area: Lane 6 feet wide, 90 feet long for each team. Post in center of cross line 90 feet from starting line.

Number of Players: Eight on each team; last runner's sash on No. 1

Formation: Round post, players standing in file, feet astride.

Skill: To roll a ball backward between the legs

Rules: The ball is placed on the starting line in front of player No. 1 who remains erect until the signal to start is given. At the signal, player No. 1 picks up the ball and rolls it backward between the legs of his teammates who stand with feet astride.

It is not necessary that each player in turn touch the ball but they should be ready to do so in case the ball fails to pass the entire length of the line. If the ball goes out of control and fails to pass between any player's legs that player must recover the ball, return to his own place in the file, and roll the ball

backward between his own legs from there. Player No. 8 runs forward carrying the ball around the post, and then to the starting line, where he takes his stride position behind the line and in front of player No. 1, facing the post.

The play continues until player No. 1, having finally become the last player in the file, carries the ball around the post and runs across the finish line.

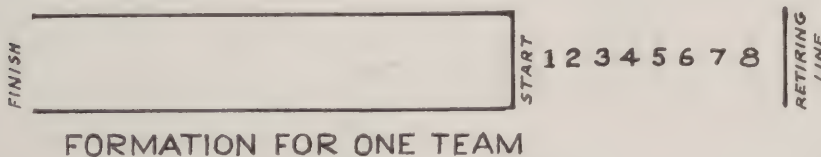
Scoring: When player No. 1 runs across the starting line with the ball in his possession, his team has finished.

Teaching Suggestions:

1. For play days the team should be lined up toward the center of the field and the running distance decreased, if necessary, to 60 feet in order that the play may be seen by the spectators.

2. As the runner returns from his trip around the post he should start the ball from the starting line, and the entire file of players should stand in a straight line close behind him with feet widely spread.

TEAM STANDING BROAD JUMP RELAY



Supplies: One sash for last player on each team

Area: Lane 6 feet wide for each team. Starting line for all teams.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: See diagram.

Skill: To do a standing broad jump

Rules: No. 1 on each team, toeing the starting line, makes a standing broad jump. Immediately his jump is marked by a line drawn on the ground behind his heels (or at the

point on the ground nearest the take-off line touched by any part of his body). He then passes to the rear of his file behind the retiring line. As soon as No. 1 has stepped out of the way, No. 2 steps to the line drawn for No. 1 and, toeing it, jumps, and his jump is marked in the same manner as was No. 1's. Each one on the team jumps in turn, has his jump marked, and retires to the end of his file. The team wins whose last mark is farthest from the starting line.

Teaching Suggestions:

1. Use a smooth surface without loose

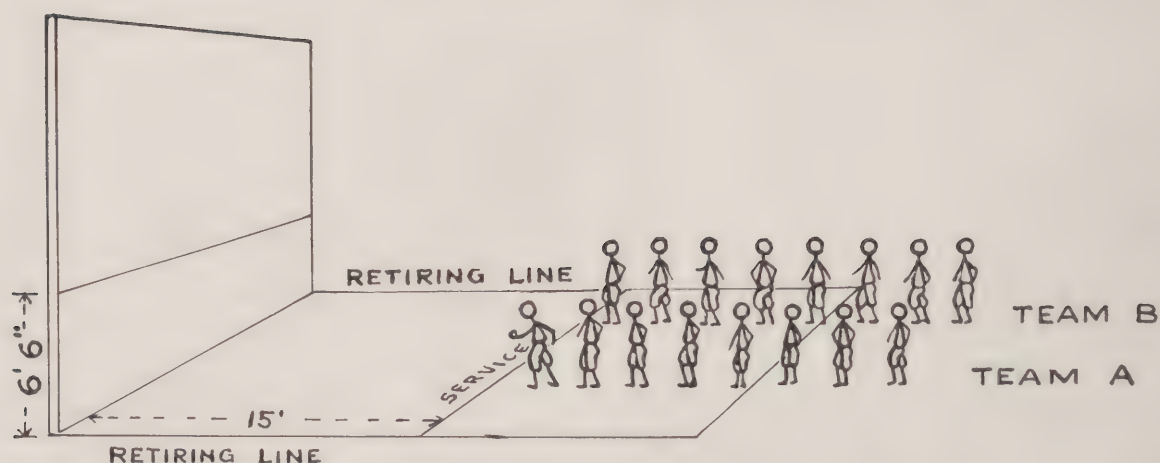
gravel.

2. Provide each captain with a stick and have him mark a line behind the heels of each jumper or the part of the body nearest the take-off line.

3. To jump effectively:

- a. Bend knees and swing arms two or three times before the jump.
- b. Keep feet together.
- c. On landing, the body weight should be thrown forward to prevent falling back.

VOLLEYBALL SERVE RELAY



Supplies and Equipment: One volleyball for each team; a handball wall with a line marked on it 6 feet 6 inches from the ground and parallel with it. Last runner's sash for each team.

Area: A handball court with service line drawn 15 feet from and parallel to the wall.

Number of Players: Two teams of equal numbers may play on one side of the wall. Sash on last player of each team.

Formation: Player No. 1 of each team stands behind the service line with the remainder of his team following him. No player stands or remains inside the service line or the boundaries of the inner court. See diagram.

Skill: To serve a volleyball

Rules: Player No. 1 bats the ball with one

or both open or closed hands against the handball wall. If the ball hits the wall on or above the line drawn 6 feet 6 inches from the ground it is a good service. When player No. 1 has served he immediately leaves the court and takes his place outside the court. Player No. 2 recovers the ball and takes his turn. Each player in turn recovers, serves, and goes outside the court.

Scoring: When the last player in the team has had his turn his team has finished. One point is scored for each good service (i.e., a ball which hits the wall on or above the line). The team finishing first is given one extra point if only two teams compete. If there are four teams, three, two, and one point shall be given respectively in the order of winning plus the number of good serves made.

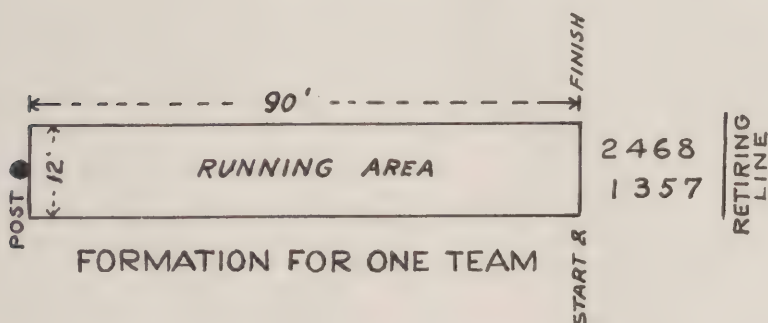
Teaching Suggestion:

To serve a volleyball: Stand facing the

net with the left foot about 12 inches in advance of the right. Hold the ball on the palm of the left hand, waist high or below. Swing the right arm vigorously parallel and close

to the body so that the heel of the right hand hits the ball on the under side. Keep the elbow and wrist straight, and focus eyes on the ball.

WHIRL AROUND RELAY



Supplies: One last runner's sash for each team

Area: Lane 12 feet wide, 90 feet long for each team. Retiring line 10 feet behind starting line.

Number of Players: Eight on each team. Last runner's sash on No. 8.

Formation: Round post, players standing in a column of couples

Skills:

1. To run with a partner, arms linked
2. To whirl around quickly on the signal and to resume the race

Rules: The first two players, standing side by side, hook inside arms together. At the signal they run forward, around the post, and to the starting line where they touch off the next two who are waiting with their inside arms linked.

The teacher signals at irregular intervals while the runners are going toward the post

or on the return trip by blowing sharply and loudly on her whistle. At the signal the runners must whirl around, still keeping the inside arms linked, before going on their way.

Scoring: When player No. 8 and his partner run across the starting line with arms linked their team has finished.

Teaching Suggestions:

1. Players are not to unlink arms while running or turning.
2. The couple should determine which one is to act as the pivot.
3. The teacher should stand in the center of the running area so that the whistle can be heard by the runners.
4. Players pass right shoulder to right shoulder.
5. The players waiting at the starting line must wait back of the line until they are tagged.
6. After his turn is finished, each player must go back of the retiring line.

RELAY PLAY DAY

Preparation:

1. The time necessary for a playday will vary according to the number of races to be run, with a maximum time of one and a half hours.

2. Clubs are formed for competition. Each child is a member of a club. In allowing

children to choose their clubs arrange to have members in opposing clubs of like ability. Each club is identified by a color. On play day every child should be marked conspicuously with his own club color.

3. Find the numbers of boys and girls in each room from third to sixth grade inclusive.

If there are three or more rooms in one grade assign a club color to a whole room. In this case each room will select one team of boys and one team of girls for each race, and the races for boys and girls in that grade will be run separately. There will then be three or more teams running in each race.

In grades where there are but one or two rooms, divide each room into two or more clubs.

- a. If boys and girls are evenly divided (16 or more each) in both the rooms, then boys and girls may have separate teams. There would then be from four to six teams in a given race and boys' and girls' races would be separate.
- b. But if the division is uneven (e.g., 10 boys and 15 girls), form mixed teams of boys and girls, one team for each club and for each race. There will then be from four to six teams in a given race, but not separate races for boys and girls.

4. Try to give every child in the room an opportunity to be in at least one race, and in two or more if possible.

5. Teachers should have a list of the children who are to be in each race, and either appoint a responsible captain or see to it themselves that the children who have been chosen appear at the proper time to run. Do not allow a few good runners to monopolize

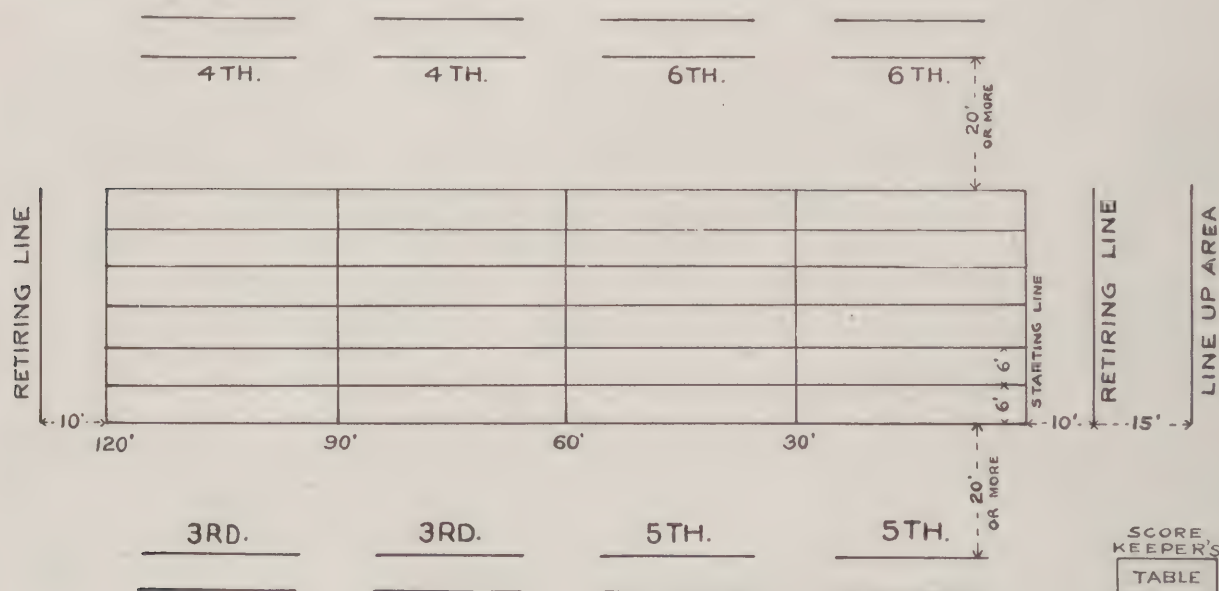
the opportunity to participate.

6. The teachers of each grade should agree upon the races to be run by the groups. The suggested lists of suitable races for each grade appear on pages 1-2-3.

7. Post the order of events indicating which rooms will run each race and also the number of children that constitute a team. Because of the unequal distribution of boys and girls in various rooms it is suggested that teachers of a given grade agree upon the number to be in a team for each race. It is necessary that teams be equal in number of participants. Odd numbers may be run in round post formation relays, but it is advisable to have all shuttle formation races run by teams having an even number of participants.

8. There may be any number of teams in a race. It is suggested that not more than six races be run by each grade.

9. Make a diagram of the field where the races are to be run so that teachers can have their children practice where the event is to be conducted. Lanes are 6 feet wide. Distances are marked 30', 60', 90', and 120 feet from the starting line. Retiring lines are drawn 10 feet from and parallel to the ends of the track; the line-up area is at least 25 feet from the starting line and 15 feet or more between the line-up and the nearest obstruction.



Attendance and Seating:

1. Seats are arranged so that they are not more than two deep extending, if necessary, the entire length of the track and on both

sides of it. Seats are at least 20 feet from the lanes.

2. All third grade rooms are seated side by side, fourth grade rooms arranged the same, and so on.

3. It is not advisable to have primary children attend unless the school is small.

4. Each room should display a card with its room number written in large figures.

5. Each teacher should be seated with her own children, have a list of the children from her room in each event, be provided with an order of events, and have her children ready when called for.

6. Just before a team is due at the line-up

area, the teacher should have participants lined up back of her room area to wait there until called for by the starting official's assistant.

7. Children should go directly to their benches after receiving their ribbons and should stay in their area at all times except when they are being conducted to or are in the line-up area, running a race, or getting ribbons. This is important to observe in order to avoid confusion and to carry on a successful playday.

Officials:

| Title | No. Needed | Duties |
|--------------------------|------------|--|
| Starter | 1 | <p>Starts races. Starting may be and probably is best done by a teacher from the grade which runs the race. The starter:</p> <ol style="list-style-type: none">1. Gives the necessary directions to the participants because she is familiar with that race.2. Checks on the placement of "posts", bean bags, soccer pins, or any other material necessary.3. Sees that the last runners' sashes are placed on correct players.4. Sends one-half of each team to the opposite side of the field in shuttle formation races.5. Checks to see that judges are in proper positions and are familiar with the rules of the race.6. Supervises the judges carefully to be sure that the races are judged correctly. In case of a serious infraction of the rules which would give an advantage to the winner, it is suggested that the race be run over.7. Sees that a representative of each winning team is taken to the score-keeper's table by the Assistant to Finish Judge. |
| Assistant to the Starter | 1 | <p>Needs an order of events, goes to the room areas, gets the teams, counts the number of participants to make sure that teams are correct, lines team up in the line-up area ready for starter; sees that all participants return to the proper area after finishing.</p> |
| Announcer | 1 | <p>Call participants to events.</p> |
| Scorekeeper | 1 | <p>Keeps on paper a score of the results of individual races.</p> |
| Assistant Scorekeeper | 1 | <p>Gives blue, red, or white ribbons to winners, and posts on the blackboard the cumulative score.</p> |

| | | |
|----------------------------------|---|---|
| Supply Keeper | 1 | Gives proper supplies to teams, places soccer pins, bean bags, etc., as needed; collects the same after each race. |
| Sash Monitor | 1 | Puts on and takes off sashes worn by last runners on each team. |
| Field Official | 1 | Takes charge of the end of the track opposite the start, places "posts", watches to see that runners in shuttle formation races wait until properly touched off; sends runners who come from the starting line to the retiring line. Sends winning team members to the other side of field when called for. |
| Judges of Finish | 3 | Pick first, second, and third place winners. |
| Assistant to Judges of Finish | 1 | Lines up the winning teams, or their representatives, in the order of their finishing at the scorekeeper's table for the award of ribbons, and sends them back to their room area. |
| Retiring Line Monitors | 2 | See that all players remain back of retiring line after running. |

Judging:

1. All children must go to the retiring line as soon as their turn is over. This is necessary in order to judge races correctly.

2. It is advisable to have ready about 12 sashes all of the same color and different from the club colors. These sashes are kept at the starting area and are placed around the necks of all last runners in each race so that judges of finish may watch for them and thus pick winning teams.

3. Judges should stand at either end of the finish line, follow, and escort the place winner assigned to them to the score table.

Scoring:

1. It adds to the fun of the day to have a large blackboard placed near the scorekeeper's table and visible from all parts of the field. This is marked at the top with the club colors. A cumulative score is posted after every race in chalk with figures 12 inches or more high so that they can be seen by all players all over the yard.

2. A detailed score should be kept on paper as well. An order of events may be used for this purpose, placing opposite the list of races two or more columns headed by the colors of the teams which participate. It is not necessary to keep score according to winning rooms.

Sportsmanship: The most valuable social outcome of competitive games in the elementary school is the ability of the children to take part in such activities and maintain an

attitude of good sportsmanship. It should become a natural reaction for them to recognize and to cheer good performance of opponents as well as of their own team or club members. A child has adjusted himself satisfactorily in this type of group activity when he adheres as strictly as possible to the accepted rules, when he takes no unfair advantage, when he enters wholeheartedly into activities for the joy of participation, when he puts forth his best efforts but places no undue emphasis upon winning, when he finishes his race or game regardless of his own position in relation to the other participants, and when he is a modest and generous winner, offering no alibis in case of defeat.

To develop good sportsmanship it is vital that the teacher, through class discussion or individual conferences, guide her children daily so that they will be prepared to play with others. The teachers of the several individuals or groups competing should follow the same interpretation of the rules in teaching so that there will be no cause for misunderstanding and consequent unpleasant discussion among the children concerning decisions. Each teacher should make sure that her children know the rules which govern participation in the events. Every child should be made to feel that he is a welcome and wanted member of his group, whether or not his physical performance is outstanding; and before the final day children should be chosen and know what part they are to play in contributing to the success of the whole.

The Close of the Playday: Children may be inclined in their excitement to crowd around the scorekeeper and to become disorderly. It has been found advisable for the principal or the chairman of the playday to dismiss the rooms one by one from the playground to

return directly to their home rooms.

Suggested Order of Events: In arranging the order of events do not schedule the same group to run two successive relays. A suggestion of arrangement follows:

| Grade | Event | Number on Team | Distance (feet) |
|--------|-----------------|-------------------|--------------------|
| Third | Fetch and Carry | 8 | 60 |
| Fourth | All up | 8 | 90 |
| Fifth | Hoop Rolling | 8 | 120 |
| Sixth | Pivot and Pass | 8 | 120 |
| Third | One Legged | 8 | 30 |

TRACK AND FIELD MEETS

List of Events:

| | | |
|------------------------------------|-----------------------------------|---------------------------------------|
| Midgets | Primaries | Juniors |
| Under 9 years and under 4' 4" | Under 10 years and under 4' 6" | Under 11 years and under 4' 8" |
| 50 yard Dash | 50 yard Dash | 60 yard Dash |
| Running Broad Jump | Running Broad Jump | Running Broad Jump |
| 50 yard Relay | 50 yard Relay | Running High Jump |
| | | 60 yard Relay |
| Intermediates | Seniors | Specials |
| Under 12 years and under 4' 10" | Under 13 years and under 5' 0" | 13 years or over and 5' 0" or over |
| 60 yard Dash | 75 yard Dash | 75 yard Dash |
| Running Broad Jump | Running Broad Jump | Running Broad Jump |
| Running High Jump | Running High Jump | Running High Jump |
| 60 yard Relay | Standing Hop, Step, and Jump | Standing Hop, Step, and Jump |
| | 75 yard Relay | 75 yard Relay |

Classification:

| Group | Age | Height |
|--------------|----------------------|-------------------------|
| Midget | Under 9 years and | Under 4 feet, 4 inches |
| Primary | Under 10 years and | Under 4 feet, 6 inches |
| Junior | Under 11 years and | Under 4 feet, 8 inches |
| Intermediate | Under 12 years and | Under 4 feet, 10 inches |
| Senior | Under 13 years and | Under 5 feet, 0 inches |
| Special | 13 years or over and | 5 feet 0 inches or over |

1. Classify on or after March 1st. Record age as of March 1st.

2. To classify properly within any one grouping, the child must be under both the prescribed age and height; should the height be exactly on the mark, he must be moved to the next higher group. The height may be taken with or without shoes.

Example:

| | Age | Height | Classification |
|---------|-----|-----------------|----------------|
| Pupil A | 9 | 4 feet 2 inches | Primary |
| Pupil B | 8 | 4 feet 5 inches | Primary |

Pupil A is small enough to be a midget, but his age is over the midget age; therefore, he competes with primaries.

Pupil B is young enough to be a midget but his height is over the midget height; therefore, he competes with the primaries.

3. A child may participate in only one group. The group in which he participates may be above his normal grouping, but not below.

Participation:

1. All children from the third to sixth grades, inclusive, are eligible to enter the track meet.

2. Children should be chosen for the various events late in the season before the final meet.

3. Children may enter as many events as they wish in their own group, with the exception of mature 5th and 6th grade girls. They should not enter any jumps.

4. Boys and girls do not compete against each other. They have separate entry blanks, except for relays when they may be combined.

Competition:

1. Clubs are formed for competition. Each

club is identified by a color. Each child is a member of a club. In allowing children to choose their clubs it should be arranged to have members in opposing clubs similar in ability.

2. If there are eight or less rooms entering a meet there should be two or more clubs in each room. As many as three participants may enter from each group for each boys' and girls' event.

3. If there are more than eight rooms entering, a whole room is assigned to one club with one color. Three boys and three girls may enter each event for each group.

4. For the final meet, contestants should be marked conspicuously with their own club colors. They should, when reporting to take part in any event, wear a card bearing the following information:

Name — Club — Group — Events Entered

5. Perhaps one room cannot enter a complete four man relay team in any one group. Therefore, the chairman will make up the

teams after the names have been entered on the entry blanks, and will post the teams so that teachers can know which children are to run.

Entries:

1. Separate entry sheets for each event in each group and for boys and girls are posted in a convenient place where all teachers can have easy access to them.
2. Entries should be made on the sheets by each 3rd, 4th, 5th, and 6th grade teacher

not later than the time specified by the chairman, probably Friday, 3:00 p.m. before the week of the finals. Substitutions may be made even on the day of the meet.

3. In case there are very few entries in one group, (e.g., two Senior and two Specials for Running High Jump) the two may be combined to form a single group for competition.

4. Schools may obtain the winners' ribbons for 1st, 2nd, and 3rd places by applying to the District Supervisor.

Entry Forms for Track and Field Meets:

The following list is submitted as a guide for the number of entry forms that should be ordered for track and field meets, based upon the classification and number of events.

| | |
|-----------------------------|--|
| Dashes | 6 groups, 3 entry sheets for each group — 18 |
| Running Broad Jump | 6 groups, 2 entry sheets for each group — 12 |
| Running High Jump | 4 groups, 2 entry sheets for each group — 8 |
| Standing Hop, Step and Jump | 2 groups, 2 entry sheets for each group — 4 |
| Relay Races | 6 groups, 3 entry sheets for each group — 18 |

Ribbons for Track and Field Meets:

The following list is submitted as a guide for the number of ribbons that should be ordered for track and field meets, based upon the classification and number of events.

| Events | | First Place Ribbons | | Second Place Ribbons | | Third Place Ribbons | |
|--------------------------|-------------|---------------------|-------|----------------------|-------|---------------------|-------|
| | | Boys | Girls | Boys | Girls | Boys | Girls |
| Midgets | 2 and relay | 6 | 6 | 6 | 6 | 6 | 6 |
| Primaries | 2 and relay | 6 | 6 | 6 | 6 | 6 | 6 |
| Juniors | 3 and relay | 7 | 7 | 7 | 7 | 7 | 7 |
| Intermediates | 3 and relay | 7 | 7 | 7 | 7 | 7 | 7 |
| Seniors | 4 and relay | 8 | 8 | 8 | 8 | 8 | 8 |
| Specials | 4 and relay | 8 | 8 | 8 | 8 | 8 | 8 |
| | | — | — | — | — | — | — |
| | | 42 | 42 | 42 | 42 | 42 | 42 |
| Total for Boys and Girls | | 84 | | 84 | | 84 | |

Suggested Program for Track and Field Meet

| | | |
|-----------|-------------------------|--|
| Monday | Midget and Primary | Broad Jumps |
| Tuesday | Junior and Intermediate | Broad Jumps |
| Wednesday | Senior and Special | Broad Jumps |
| Thursday | Junior and Intermediate | High Jumps |
| Thursday | Senior and Special | High Jumps |
| Friday | All Groups | Dashes and Relays, and presentation of awards to winners in all events. |

Officials:

Teachers should be appointed to take charge of the various groups; e.g. one teacher for Midgets, one for Primaries, and so on.

Jumps:

1. The teacher of the group specified on the Final Week's Program will meet them at the time given. She will choose her own pu-

pil helpers from the upper grades. They can measure the jumps under her supervision, and handle the cross bar and pit leveler, keeping the sand or shavings distributed to make it safe for the jumpers.

Dashes and Relays:

1. Each teacher who is in charge of a group is responsible for having her children

ready when dashes or relays are scheduled to take place. She sends them in order to the line-up area.

2. Starter: Should be a teacher or a playground director.

3. Student helpers

Duties:

Judges of first, second, and third places stand at the side of the track in line with the finish tape (yarn); first and second place judges stand six feet away on one side of the track while third place judge is the same

distance away on the opposite side of the track. As third place is the most difficult to judge, it is suggested that the most competent of the judges be given this assignment. The three judges watch the finish line to pick their respective winners, and, as soon as the last runner in the race has crossed the line, each judge immediately follows the runner he has chosen; the judge's assistant personally takes the winners to the score keeper (or when it is necessary to run heats, to the heat winner's bench).

Duties:

| | Number Needed |
|---|---------------|
| a. Judges of first, second, and third places..... | 3 |
| b. Judge's assistant (Conducts winners to score keeper's table.) | 1 |
| c. Monitor in charge of heat winner's bench..... | 1 |
| d. Monitors at retiring line..... | 2 |
| e. Assistant to starter (Keeps track of runners before the race, gets heat winners for the starter, looks out for sashes in relays.)..... | 1 |
| f. Announcer to call participants to events..... | 1 |
| g. Score keeper and assistant (keeps paper and black board scores)..... | 2 |
| Total Student Officials..... | 11 |

Runners are placed in the order in which any part of their bodies, (torso), as distinguished from the arms, feet, or hands, crosses the finish line.

Scoring:

1. When two competitors or teams compete one place only is scored.

2. When three competitors or teams compete two places only are scored.

3. When four or more competitors or teams compete three places are scored.

Jumps: The teacher in charge of the group reports the results and gives her record sheets to the chairman. These records will be entered upon the score board as soon as all results are turned in.

Dashes and Relays:

1. Winners: Winners are escorted to the score keeper's table by the official whose duty it is to do so. There he reports to the score keeper the place and club of each of the three

contestants, and sends them back to their proper areas.

2. Score Board: It adds to the fun of the day to have a large blackboard near the scorer's table and visible from all parts of the field. This is marked at the top with the club colors. A cumulative score is posted after every race in figures 12" or more high. The score made by the jumpers added to the score of the runners makes the total final score for the track and field meet.

3. Points for Winning:

First place.....5 points
Second place.....3 points
Third place.....1 point

Nine points are divided among winners, provided there are three or more teams.

If two tie for first place, give four points to the two who tie, and one point to the third place.

If three tie for first, each team receives three points.

If two tie for second, each second place team receives two points, and no third place is given.

If two tie for third, one-half point is given to each third place.

Measuring and Recording Jumps:

Broad Jumps:

Running Broad Jump and Standing Hop, Step and Jump.

Measuring: Place the ring of the tape at the point in the pit nearest the take-off board (line, in case of hop, step, jump) touched by any part of the body of the jumper, and carry the tape at right angles to the take-off board as far as the nearest edge of the board.

Recording: Every child is given three turns, a crow hop counting as one trial. The six highest are given three more turns, all others being eliminated. Each jumper is given credit for the best jump he has made in his six trials.

High Jumps: Start all jumpers quite low so that everyone can go over easily. Move the bar up two inches after all have gone over at one height.

Each jumper may have two turns at each height. If successful in clearing the bar on the first attempt, the jumper need not jump again at that height. If the jumper misses the first attempt he may take a second jump and is not eliminated unless he misses twice at the same height.

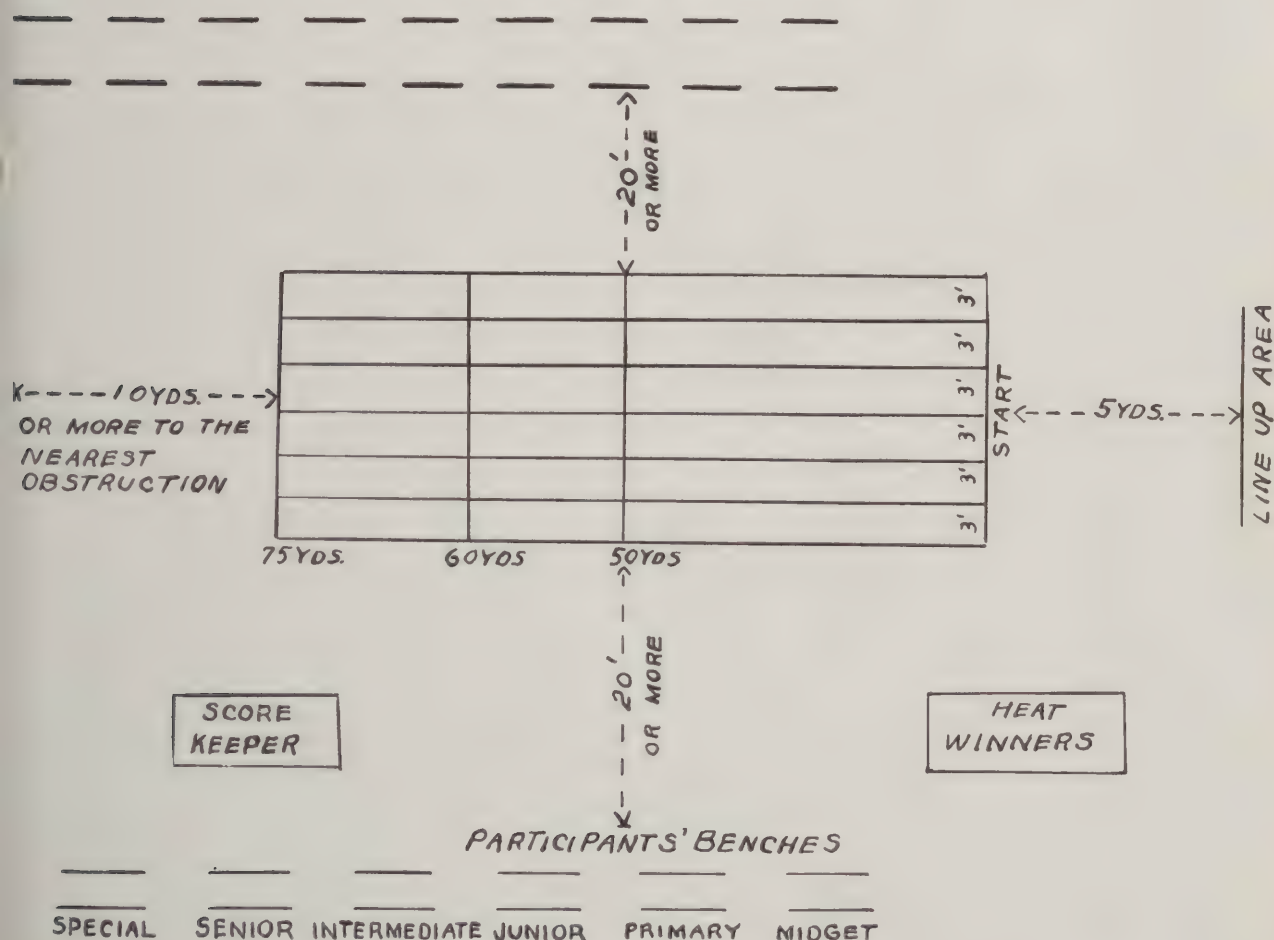
The three who succeed in making the highest jump are winners. The height of the last successful jump is the jumper's record.

Dashes: Use a whistle for starting races. Say, "On your mark, get set", then blow whistle sharply. Pause slightly between the three commands. Be sure that no runner has any part of a foot or hand over the starting line before the whistle blows.

Relays: Be sure that all children who are in the relays know the shuttle relay. Four

DIAGRAM OF TRACK AND SEATING

SPECTATORS' BENCHES



children make up a relay team. It is recommended that they pass a bean bag rather than a baton for the shuttle relay, because it is difficult to get and hold a baton as runners pass each other in opposite directions.

All last runners should have placed over the shoulder and under the opposite arm, a sash of the same color but different from the club colors.

1. Lanes should be 3 feet wide, 6 to 10 in number.

2. A safety zone should be planned for—minimum distance 10 yards between finish line and the nearest fence, building, or other obstruction.

3. Benches should be placed not nearer than 20 feet to the lanes.

4. Benches should be placed not more than two deep in order to insure the children seeing the activities.

5. A heat winners' bench should be placed outside the starting line. If it is necessary to run heats in the dashes winners must be seated on their winners' bench and remain there until the assistant to the starter calls for them.

Final Arrangements for Track Meet:

1. A schedule for the week is made and also an order of events for the final day. Every teacher and official is provided with a copy.

2. A diagram of the track with seating arrangements is posted.

3. Jumping pits should be in good condition, filled and level; shavings and sand outside the pit should be cleared away.

4. Any holes on the track should be filled and excess gravel that might constitute a hazard swept off. The lanes, starting, and finish lines should be marked.

5. A whistle for the starter and ball of soft yarn to stretch across the finish line should be provided.

6. Tables, chairs, chalk, eraser, pencil, score sheet, and large blackboard should be available for the score keeper.

Seating Arrangements:

1. Seats should be arranged so that they are not more than two deep. There should be at least 20 feet between the front row of seats and the lanes. The best location for spectators is near the finish line.

2. It is not advisable to have primary children attend unless the school is small.

3. Each teacher in charge of a group is seated with the children who she has in

charge, is provided with an order of events and lists of children who are to take part in each event in that group.

4. It is the duty of the teacher in charge of each group to line up the participants back of the seats just before it is time to report to the line-up area, and to have them at the line-up area in plenty of time for the starter.

5. After winners have reported to the score keeper, they should return immediately back of the benches to their own area. All others return directly to their benches.

6. Children must remain at all times in their location unless they are being conducted to the line-up area, running a race, or returning to their seats. This is an important point to observe in order to avoid confusion and to carry on a successful track meet.

Sportsmanship: The most valuable social outcome of competitive games in the elementary school is the ability of the children to take part in such activities and maintain an attitude of good sportsmanship. It should become a natural reaction for them to recognize and to cheer good performance of opponents as well as of their own team or club members. A child has adjusted himself satisfactorily in this type of group activity when he adheres as strictly as possible to the accepted rules, when he takes no unfair advantage, when he enters wholeheartedly into activities for the joy of participation, when he puts forth his best efforts but places no undue emphasis upon winning, when he finishes his race or game regardless of his own position in relation to other participants, and when he is a modest and generous winner, offering no alibis in case of defeat.

To develop good sportsmanship it is vital that the teacher, through class discussion or individual conferences, guide her children daily so that they will be prepared to play with others. The teachers of the several individuals or groups competing should follow the same interpretation of the rules in teaching so that there will be no cause for misunderstandings and consequent unpleasant discussion among the children concerning decisions. Each teacher should make sure that her children know the rules which govern participation in the events. Every child should be made to feel that he is a welcome and wanted member of his group, whether or not his physical performance is outstanding; and before the final day children should be chosen and know what part they are to play in contributing to the success of the whole.

The Close of the Meet: The children might be inclined to crowd around the score keeper



after the races are over and become disorderly. It has been found advisable for the principal or the chairman to dismiss the rooms one

by one to return directly to their own home rooms.

THE PLAY PERIODS

RESPONSIBILITY OF THE SCHOOL:

It is incumbent on the elementary schools to give proper direction to the play activities of the children and to provide adequate periods of time and facilities to participate in these activities. Vigorous activities involving the use of the big muscles are necessary to the health and development of these pre-adolescent children.

The home feels it is necessary to provide adequate food and sufficient sleep for its children, but it may neglect to provide for their play life. Hours may be spent in sedentary activities with no attention or provision made for vigorous physical activities. Many homes do not have space or facilities for play. There are no trees to climb, no limbs to swing on, no barn roofs to slide down, few fields to race across, no streams to jump over, and no hitching rails on which to turn. Often there are not enough children in a neighborhood to form a playing group.

The state allows a minimum twenty-minute period daily for instruction in physical education activities, which even a superior teacher finds inadequate to give the child instruction, guidance, and inspiration sufficient to carry over through five or six hours of free time.

Fortunately the school has four other possible periods at its disposal, namely before school (and many children are at school by 8:30), after school (many of the grounds being open until 5:00, also on Saturdays), the recess period required by law, and also the half hour at noon. These four periods are available for big muscle activities and should be organized with the following aims in mind:

To make them constructive and pleasurable play periods for every child.

To make play possible for all children rather than allow the few aggressive or skillful children to monopolize the playground.

To provide opportunity for developing social relationship.

To develop habits of participation in games.

To give every child an opportunity to experience some success in his play.

Educators throughout the country are becoming aware of the educational opportunity afforded by these play periods. The average child has a chance to participate in worth-

while activities in a satisfactory way. Limitations are placed upon the very aggressive children and the physically superior children who are likely to monopolize the play facilities and dominate the other children. Instead of being periods of purposeless activities for the few, they become more and more periods of purposeful activity for the many, with an opportunity for strong, effective leadership, as well as hearty cooperation on the part of all the children.

At different times children are given an opportunity to be umpires, scorekeepers, referees, and custodians of supplies, while the other children who play in the games learn the rules of good sportsmanship and how to win and lose; they also learn to control their emotions, to play for the good of the whole team, to take their turns, and to enjoy success. In fact, they learn the best principles of social behavior in a most wholesome environment.

The play periods require constructive leadership and supervision by teachers. To be educationally effective, they require careful preparation and instruction, and adequate facilities. They offer an opportunity to extend the educational influences of the school into the play life of the child, to develop moral and physical courage, self-control, self-sacrifice, honesty, courtesy, kindness, loyalty, obedience, cooperation, and initiative.

The children should be given a wide range of experiences in order to develop a desire to participate in the activities of the free play time. These experiences include such activities as:

Practice in fundamental skills

Games, in which they are given an opportunity to develop team play, to learn rules of the games, to use the skills already developed, and which afford much fun and exercise

Rhythmical activities, which provide for vigorous activity and give great emotional satisfaction

Apparatus play, which affords opportunity for the development of skill, strength, and courage

This teaching guide contains a suggested list of activities and has been carefully prepared for the teachers to use when planning for the play periods.

SUGGESTIONS FOR PLANNING PLAY PERIODS

In order to provide an environment necessary for wholesome participation during the play periods, carefully prepared plans adapted to local conditions, must be made co-operatively by the principal, the teachers, and the children. The following suggestions should prove helpful:

I General Suggestions

Chairmen are appointed by the principal to plan with the other teachers the type of organization to be used, to make the schedule for the term, to decide upon the umpires, service men, and other necessary child officials. The chairmen are responsible for having an umpire, or substitute umpire, for each game on the field over which they have supervision.

Each room should be provided with a copy of the plan of the yard with game areas indicated by numerals or names of games.

Each room participating should be provided with a copy of the schedule of games. This should be a daily or weekly schedule adapted to the needs of the children and to the available facilities.

II Types of Organization

The type of organization must necessarily be adjusted to:

The size of the school ground

The number of children who must be considered in making the schedule

The number of rooms to be scheduled

The type that will best fit the characteristics of the children

1. Club: Room affiliation is disregarded. This is particularly adaptable to the small school with possibly but one room of each grade from third grade up.

There are, for example, one hundred and fifty, third, fourth, fifth, and sixth grade children, divided into four clubs—Blue, Gold, Silver, and Red, one fourth of the children belonging to each club. There are two groups, a lower group and an upper group.

Lower Group—75 children, one fourth in each club.

Upper group—75 children, one fourth in each club.

2. Club and Room Organization. Each room has two clubs, e.g. Blue and Gold. Boys and girls are on each team, playing together.

3. Inter-room Organization: This is best used in scheduling games in a school which has at least three rooms of Fifth and Sixth grades (e.g., B5, A5, and B6, A6) and three rooms of third and fourth grades.

SAMPLE SCHEDULES

FIFTH AND SIXTH GRADE BOYS

| Areas Games | Week, Sept. 24-29 | | | | | Week, Oct. 2-6 | | | | |
|------------------|-------------------|----------|----------|----------|----------|----------------|----------|----------|----------|----------|
| | Mon. | Tues. | Wed. | Thurs. | Fri. | Mon. | Tues. | Wed. | Thurs. | Fri. |
| I Kickball | 11 12 | 15 14 | 13 16 | 11 15 | 12 13 | 14 16 | 13 15 | 11 12 | 14 16 | 13 11 |
| VI One Bounce | 13 14 | 12 16 | 15 11 | 12 14 | 15 16 | 11 13 | 12 14 | 15 16 | 12 13 | 14 15 |
| VIIa One Goal | 15 16 | 13 11 | 14 12 | 13 16 | 11 14 | 12 15 | 11 16 | 13 14 | 15 11 | 16 12 |

FIFTH AND SIXTH GRADE GIRLS

| | Mon. | Tues. | Wed. | Thurs. | Fri. | Mon. | Tues. | Wed. | Thurs. | Fri. |
|------------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| II Kickball | 11 12 | 15 14 | 13 16 | 11 15 | 12 13 | 14 16 | 13 15 | 11 12 | 14 16 | 13 11 |
| V One Bounce | 13 14 | 12 16 | 15 11 | 12 14 | 15 16 | 11 13 | 12 14 | 15 16 | 12 13 | 14 15 |
| VIIb One Goal | 15 16 | 13 11 | 14 12 | 13 16 | 11 14 | 12 15 | 11 16 | 13 14 | 15 11 | 16 12 |

Room numbers 11, 12, 13, 14, 15, 16 (Six fifth and sixth grade rooms)

BOYS AND GIRLS

| Areas | Week, Sept. 24-29 | | | | | Week, Oct. 2-6 | | | | |
|---|-------------------|-------|------|--------|------|----------------|-------|------|--------|------|
| Games | Mon. | Tues. | Wed. | Thurs. | Fri. | Mon. | Tues. | Wed. | Thurs. | Fri. |
| IV | A | G | F | E | D | C | B | A | G | F |
| Newcomb | B | A | G | F | E | D | C | B | A | G |
| VIII | C | B | A | G | F | E | D | C | B | A |
| Circle Soccer | D | C | B | A | G | F | E | D | C | B |
| III | E | D | C | B | A | G | F | E | D | C |
| Drive Ball | F | E | D | C | B | A | G | F | E | D |
| Apparatus | G | F | E | D | C | B | A | G | F | E |
| Seven Clubs A, B, C, D, E, F, G, of boys and girls. | | | | | | | | | | |

Games scheduled are chosen from the teaching guide for the particular season by the several grades and for the available play areas.

Each teacher should be provided with the list of games to be played so she will know what new games to teach during the instructional periods.

Fields are marked plainly and accurately for all games.

The number of each field should be posted on a nearby fence or post. This number corresponds with the number on the schedule and also on the yard plan. A piece of wood about five inches square is satisfactory, with figures about three inches high.

There should be a central location for distribution of balls and other supplies, with a monitor in charge, who keeps account of the supplies taken and returned.

A whistle board with hooks numbered is useful. Each umpire has his own whistle. Whistles are sterilized when umpires are changed. This board is in charge of the supply monitor.

This method of organization does not necessitate a greater number of teachers being on yard duty than would be there otherwise. They should be provided with a copy of the schedule. They are expected to supervise safety, to see that the teams scheduled to play in certain areas have found the proper places, and to give advice when requested by captains of teams, or to refer matters to the proper authority which they cannot settle. Whenever possible, primary teachers should supervise primary play groups and elementary teachers elementary play groups.

III Preparation by Teacher

The teacher teaches the game before it appears on the schedule.

She trains umpires for each type of game.

In conference with captains from her room, she names umpires and submits their names to the chairman.

She guides the children in their choice of captains.

She ascertains that every child who wishes to play on a team has the opportunity to do so and helps captains arrange teams, alternating players or naming substitutes.

She is always interested in the games scheduled, encouraging children to discuss the games after they have been played.

Good sportsmanship on the part of the children is encouraged by her.

If an umpire belonging to her room is absent, she reports it to the schedule chairman so that arrangements can be made to name a substitute umpire.

IV Participants

Any child who wishes to play on a team should have the opportunity to do so at least twice per week.

Participants observe the rules of good sportsmanship and, in case of dispute, refer the matter to the captain.

They observe safety rules.

They are ready to play promptly as scheduled.

If for some reason a child does not wish to play, he may be permitted to engage in other activities, but not interfere with scheduled games.

Definite effort should be made to guide the non-social child into play activities.

V Children Not Scheduled to Play in Team Games

They may play on the equipment, in scheduled group games, or in such games as jump-rope, marbles, jacks, tether tennis, or hand-ball.

They do not interfere with or play in the scheduled team games.

Areas for the activities of these children should be indicated on the yard plan, and, in the case of group games, leaders should be appointed.

VI Officials and Their Duties

The officials named below may compose an Athletic Council or Leaders' Club which meets with the Physical Education Chairman once a week to discuss schedules, sportsmanship, or other matters needing attention. This organization is optional.

1. Umpires (one for each game scheduled or for each field which appears on the yard plan).

They are appointed for varying periods, but not longer than four weeks.

They are elected by the students with the approval of the teacher and named on the schedule by the chairman.

They get and return own whistle to the proper hook.

They get and return supplies needed for the game.

They keep the score and make decisions on the play as the game is in progress.

They record the final score on a large schedule sheet. This may be done by drawing a circle around the room number of the winning team. In games which have innings, such as Kickball or Baseball, the score at the end of the even inning is the official score.



Guidance in worthwhile activities prepares children for wholesome use of leisure time.

2. Monitor of Supplies

He keeps a record of the balls, tapes, ropes, paddles, and any other supplies taken and returned by each umpire and also of other supplies taken by children not playing in scheduled games.

If supplies taken are not returned at the close of the period, the monitor reports it to the proper authority, (principal or room teacher of the offender).

He reports to Service Committeemen all play material which needs repair or attention.

3. Captains of Teams (one for each team).

The captains are chosen by children under guidance of the class-room teacher on the following basis: knowledge of rules of game,

good sportsmanship, and dependability.

The captains appoint the players and the substitutes on the team with the assistance of the home-room teacher. In case of disagreement with the umpire, the captains refer the matter to the teacher on yard duty, who, if unable to make a decision, refers it to the Chairman.

4. Service Monitors

Mark the courts.

Inflate the balls.

Report to the Chairman (or to the Principal) balls or other material needing repair. This service is available by calling the Maintenance Department at the Business Office.

Fasten up volley ball nets and take them down after the last class of the day.

GAME SCHEDULES

The following schedules are planned for varying numbers of teams, playing from one to four different games; each team plays every other team one time in each of the games.

ROUND ROBIN TYPE

4 teams, 2 games

| Day | Game I | Game II |
|-----|--------|---------|
| 1 | a — d | b — c |
| 2 | b — c | a — d |
| 3 | d — b | c — a |
| 4 | c — a | d — b |
| 5 | a — b | c — d |
| 6 | c — d | a — b |

6 teams, 1 game

| Day | Game I | Game I | Game I |
|-----|--------|--------|--------|
| 1 | a — f | b — e | c — d |
| 2 | b — f | c — a | d — e |
| 3 | c — f | d — b | e — a |
| 4 | d — f | e — c | a — b |
| 5 | e — f | a — d | b — c |

4 teams, 3 games

| Day | Game I | Game II | Game III |
|-----|--------|---------|----------|
| 1 | a — d | b — c | |
| 2 | | d — b | c — a |
| 3 | c — d | | a — b |
| 4 | | a — d | b — c |
| 5 | b — c | | a — d |
| 6 | a — b | c — d | |
| 7 | c — a | | d — b |
| 8 | | a — b | c — d |
| 9 | d — b | c — a | |

6 teams, 2 games

| Day | Game I | Game II | Game I | Game II |
|-----|--------|---------|--------|---------|
| 1 | a — f | b — e | c — d | |
| 2 | | b — f | c — a | d — e |
| 3 | | a — f | b — e | c — d |
| 4 | e — a | d — b | c — f | |
| 5 | d — e | c — a | b — f | |
| 6 | f — d | e — c | a — b | |
| 7 | | e — f | a — d | b — c |
| 8 | | d — f | e — c | a — b |
| 9 | e — f | a — d | b — c | |
| 10 | | c — f | d — b | e — a |

6 teams with 3 games

| Day | Game I | Game II | Game III |
|-----|--------|---------|----------|
| 1 | a — f | b — e | c — d |
| 2 | d — e | c — a | b — f |
| 3 | c — f | d — b | e — a |
| 4 | a — b | e — c | d — f |
| 5 | e — f | a — d | b — c |
| 6 | c — d | a — f | b — e |
| 7 | b — f | d — e | c — a |
| 8 | e — a | c — f | d — b |
| 9 | b — c | e — f | a — d |
| 10 | b — e | c — d | a — f |
| 11 | c — a | b — f | d — e |
| 12 | d — b | e — a | c — f |
| 13 | a — d | b — c | e — f |
| 14 | e — c | d — f | a — b |
| 15 | d — f | a — b | e — c |

6 teams with 4 games

| Day | Game I | Game II | Game III | Game IV |
|-----|--------|---------|----------|---------|
| 1 | a — f | b — e | c — d | |
| 2 | d — e | | b — f | c — a |
| 3 | b — c | | e — f | a — d |
| 4 | | a — f | b — e | c — d |
| 5 | c — a | d — e | | b — f |
| 6 | | d — f | e — c | a — d |
| 7 | a — d | b — c | | e — f |
| 8 | c — d | | a — f | b — e |
| 9 | c — f | d — b | e — a | |
| 10 | a — b | | d — f | e — c |
| 11 | e — f | a — d | b — c | |
| 12 | d — b | e — a | | c — f |
| 13 | | b — f | c — a | d — e |
| 14 | d — f | e — c | a — b | |
| 15 | e — a | | c — f | d — b |
| 16 | e — c | a — b | | d — f |
| 17 | | c — f | d — b | e — a |
| 18 | b — e | c — d | | a — f |
| 19 | | e — f | a — d | b — c |
| 20 | b — f | c — a | d — e | |

8 teams with 4 games

| Day | Game I | Game II | Game III | Game IV |
|-----|--------|---------|----------|---------|
| 1 | a — d | b — c | | |
| 2 | | b — d | c — a | |
| 3 | | | c — d | a — b |
| 4 | | a — d | b — c | |
| 5 | | | b — d | c — a |
| 6 | a — b | | | c — d |
| 7 | | | a — d | b — c |
| 8 | c — a | | | b — d |
| 9 | c — d | a — b | | |
| 10 | b — c | | | a — d |
| 11 | b — d | c — a | | |
| 12 | | c — d | a — b | |

Divided into 2 Sections, 4 teams each

| Day | Game I | Game II | Game III | Game IV |
|-----|--------|---------|----------|---------|
| 1 | | | e — h | f — g |
| 2 | g — e | | | f — h |
| 3 | g — h | e — f | | |
| 4 | f — g | | | e — h |
| 5 | f — h | g — e | | |
| 6 | | g — h | e — f | |
| 7 | e — h | f — g | | |
| 8 | | f — h | g — e | |
| 9 | | | g — h | e — f |
| 10 | | e — h | f — g | |
| 11 | | | f — h | g — e |
| 12 | e — f | | | g — h |

Four courts required, one for each event; the finals to be played off between winning teams of each section in each event.

Elimination Tournament:

This can be used for any game or contest.

Plan: Teams are paired off and those that win are paired again for the next round. Successive rounds are scheduled until there is a final winner. Losers are eliminated from

further play.

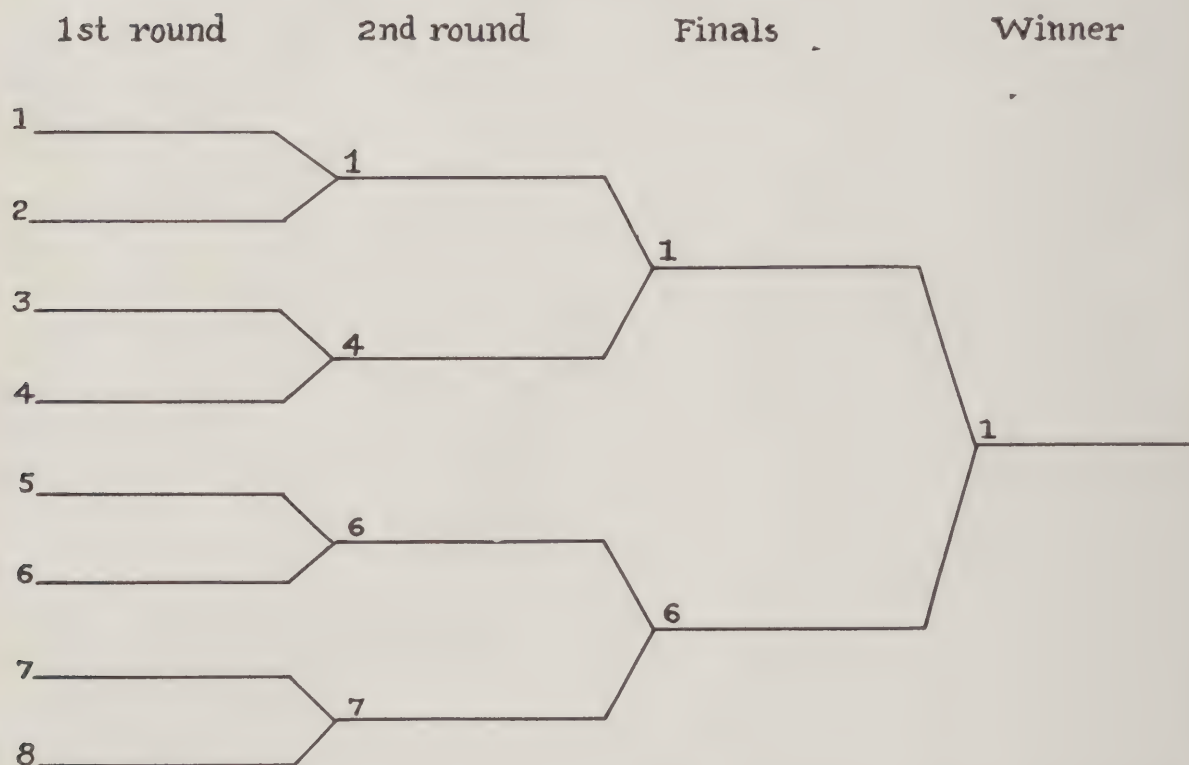
Advantages: Can be used for determining position of participants in a ladder tournament. Takes less time than any other play. It is the best type when there are more than eight teams competing.

Disadvantages: Eliminates half of the teams from further play after the first round.

How to determine number of games. Total number of games is always one less than the

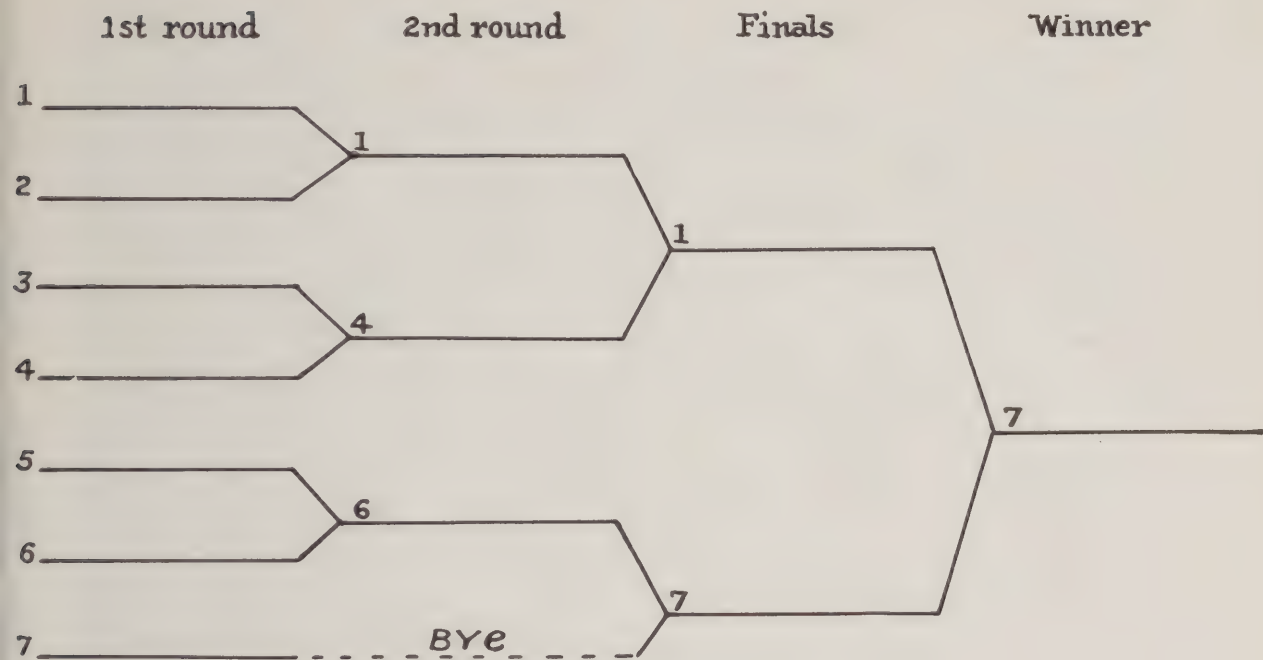
total number of contesting teams. To determine the number of rounds of play, obtain the number of players, then find the number of times two appears as a factor in that number, e.g. three rounds for eight players, four rounds for sixteen players, etc.

**DIAGRAM SHOWING THE SCHEDULE FOR AN EVEN
NUMBER OF TEAMS
ELIMINATION TYPE**



When the number of teams is not an even four, eight, sixteen, or thirty-two, a system of "byes" must be used. The teams draw numbers which are scheduled; the extra number or "bye" is drawn by one team. The team drawing a "bye" plays one less game as indicated in the sample schedule.

DIAGRAM SHOWING THE SCHEDULE FOR AN ODD NUMBER OF TEAMS



Elimination Tournament With Consolation Series:

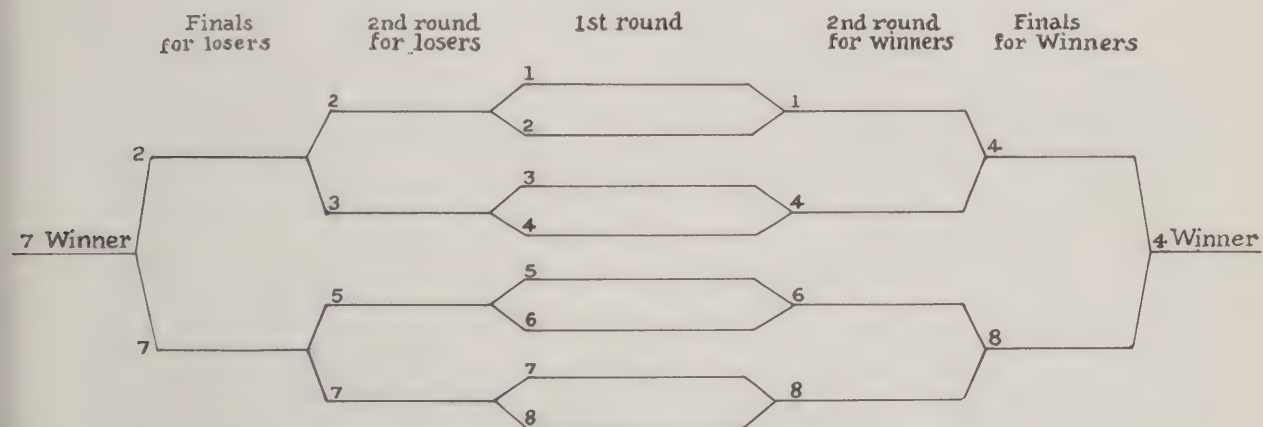
This can be used for any game.

Plan. The losers of the first round in the elimination tournament are paired off and play a consolation series.

Advantages: This is the same as the elimination plan. Provides further opportunity

for those who have been eliminated in the round.

Note: Since the principal object of tournaments is not to determine a champion but to provide an opportunity for all to engage in competition, this type should be used in preference to the regular elimination plan. It adds interest for the winner of the consolation series to play the winner of the elimination series.



Ladder Tournament:

Use: This plan is used mostly in conducting tournaments such as handball, paddle tennis, tether tennis, horseshoes, etc.

Plan: Any player may challenge any one of the two players above him. The one at the top of the ladder when the tournament ends is the winner.

Advantage: This plan enables a tournament to continue for an indefinite time. (It is advisable, however, to end this tournament before interest lags.)

Disadvantage: A player may challenge only the two players immediately above him.

EXAMPLE OF LADDER TOURNAMENT

| HANDBALL |
|------------|
| John Jones |
| Bill Doe |
| Jack Smith |

Plan for recording winners. At the end of each week names of winners of the various tournaments are placed on a chart for permanent keeping.

Example WEEKLY WINNER

| Weeks | Paddle Tennis | Handball | Tennis | Horse Shoes | Qvoits |
|---------|---------------|----------|--------|-------------|--------|
| Oct. 17 | Jones | Mac | etc. | | |
| Oct. 24 | | | | | |

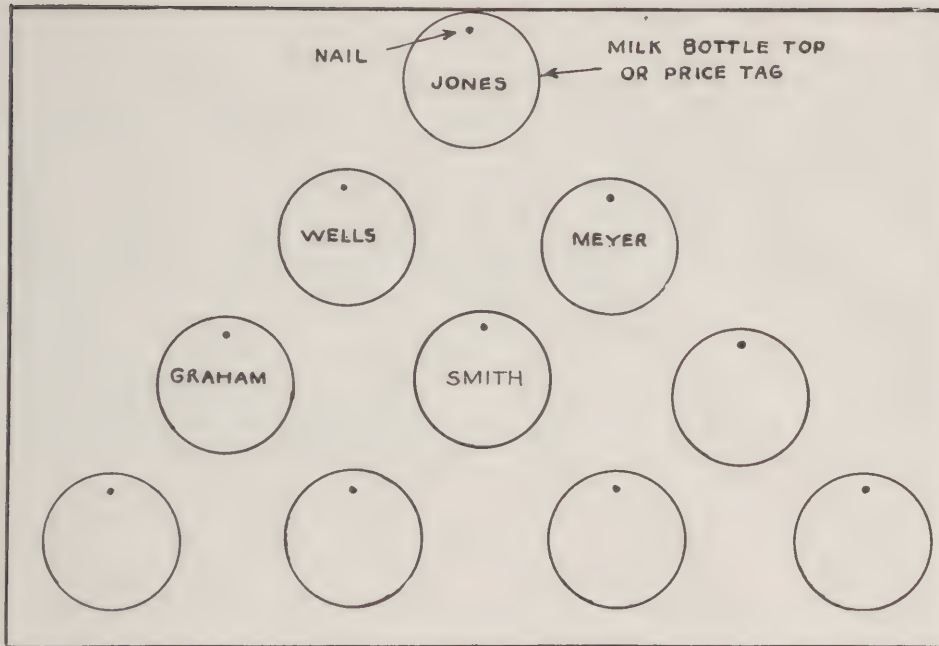
Pyramidal Ladder Tournament:

This can be used for the same games as the ladder tournament.

Plan. A player may challenge any one in the next horizontal line above him.

Advantage. A challenger has a number of players to choose from when arranging a match. However, as he nears the top the number of players becomes smaller.

PYRAMID TOURNAMENT



Methods for Recording Results of Tournaments:

Point Plan

| Team | Captain | Mon. | Tues. | Wed. | Thurs. | Fri. | Sat. | Total |
|------|---------|------|-------|------|--------|------|------|-------|
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

Points: Winner—5 points. Loser—3 points. Tie—3 points.

Percentage Plan

| Name of Team | Won | Lost | Percentage |
|--------------|-----|------|------------|
| Lions | 4 | 8 | .333 |
| Tigers | 2 | 10 | .166 |
| Wild Cats | 6 | 6 | .500 |
| Bears | 8 | 4 | .666 |

Percentages are figured by dividing the number of games played to date into the number of games won.

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TEACHING GUIDE

PHYSICAL EDUCATION

PART - III GRADES FOUR·FIVE·SIX



LOS ANGELES CITY SCHOOLS

RHYTHMIC ACTIVITIES

Los Angeles City School Manual

PHYSICAL EDUCATION

CURRICULUM DIVISION

OFFICE OF THE SUPERINTENDENT LOS ANGELES CITY SCHOOLS

**PUBLICATION NO. 411
1945**

ACKNOWLEDGMENT IS HEREBY GIVEN TO THOSE PEOPLE WHO COOPERATED IN THE PREPARATION OF THE THREE PARTS OF THIS TEACHING GUIDE. —PUPILS, TEACHERS, AND PRINCIPALS IN THE ELEMENTARY SCHOOLS OF LOS ANGELES. —VIERLING KERSEY, SUPERINTENDENT; MAURICE G. BLAIR, ASSISTANT SUPERINTENDENT IN CHARGE OF CURRICULUM. —C. L. GLENN, HEAD SUPERVISOR OF PHYSICAL EDUCATION. —LOREN MITCHELL, MAUD PARISH, HELEN DUSHANE, FRANK THOMAS, ASSISTANT SUPERVISORS.

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**SUPPLEMENTAL LIST AVAILABLE
UPON REQUEST FROM SUPERVISOR**

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Reap the Flax

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* See Manuel of Physical Education Activities for Elementary Schools, California, p. 194.

RHYTHMIC ACTIVITIES

The rhythmic material of this teaching guide is varied. It is intended to interest teachers and to be suggestive to them in their selection of music, steps, and dances which are used in conducting classes in rhythmic activities.

Exercise through rhythmic activities with musical accompaniment furnishes a medium for emotional expression. Through participation children grow in ability to respond rhythmically and to appreciate music and dancing, two of the strongest cultural forces in the development of a social being. They experience a feeling of emotional satisfaction through bodily activities, and they grow in muscular co-ordination.

Included in the following material is a brief explanation of various types of rhythmic activities adaptable for use in teaching boys and girls of the fourth, fifth, and sixth grades, together with suggestions to the teacher for organization and procedures.

I. Fundamental Steps or Fundamental Movements

A. Fundamental movements are used more or less skillfully by every normal child. They are the basis for all dancing and are called fundamental because one or more is used in every dance pattern. Most of the fundamental movements can be divided into one of two types:

- (1) Locomotive movements:—for example, walking, running, sliding, skipping, hopping, jumping, galloping, etc.
- (2) Axial movements:—for example swaying, twisting, turning, bowing, etc.

B. Organization and teacher's guidance:

- (1) Select suitable music:—for example, several compositions which are simple in musical structure and have a definite rhythmic quality highly suggestive of the movement to be done.
- (2) Divide the class into groups.
- (3) Play the music and have the class listen.

- (4) Allow the pupils to analyze the music. Music may be analyzed for:
 - (a) tempo—e.g., fast, slow, or other degrees of speed.
 - (b) mood—e.g., joyful, said, etc.
 - (c) intensity—e.g., heavy or soft beats.
 - (d) various musical phrases (a phrase corresponds to a line in poetry).
 - (e) repetition of phrases or parts.
- (5) Allow one group to dance while the others watch. Give each group a chance to participate.
- (6) Evaluate the performance. Discuss the steps or movements best suited to the music. If the children do not make a satisfactory response, suggest movements best suited to the music.
- (7) Do not permit a child to join hands with another child until skill is gained in the use of the body in rhythmic movements.
- (8) Fundamental movements should be practiced frequently so that the children will gain skill and be provided with a "rhythmic vocabulary" which is the basis for their dancing experiences.

II. Interpretative Rhythms

A. Types of interpretative responses:

- (1) The spontaneous bodily expression which is aroused through the stimulus of rhythmic sound and which impels the pupil to move rhythmically and with abandon. He has no thought in his mind of imitating or of expressing an idea. Instead he is expressing his emotional reaction to the mood or rhythmic pulse.
- (2) The planned interpretative response which consists of two types:
 - (a) The child works out a simple dance pattern to a definite piece of music.

He chooses those movements which seem suitable to his interpretation of the music. This type may be associated with a unit of work, for example: A class studying the Revolutionary War period might choose for interpretation Yankee Doodle, which was a popular song of that time. Using this as a basis, they would select certain steps and floor patterns to create a dance.

- (b) The music definitely suggests to the pupil the movements of some animal, machinery, toy, game, etc. Example: waddling of a duck, pushing a swing, swaying like trees blown by the wind, jumping rope, playing ball. He consciously imitates the simple movement of the thing which the music suggests to him.

B. Organization and teacher's guidance for interpretative rhythms:

- (1) Divide the class into groups.
- (2) Provide suitable music which has a definite, intriguing rhythm which appeals to the emotions of the children. This may be:
 - (a) acceptable popular or classical music.
 - (b) voice choir, singing, or spoken rhyme.
 - (c) rhythms by toy instruments such as tomtoms, drums, sticks, sandblocks, gourds, etc.
- (3) Encourage the children, either as individuals or as a group, to give their interpretations.
- (4) Evaluate the children's interpretations. This evaluation should be made by the children with the teacher's guidance.
- (5) Improve the quality of the response by encouraging a better selectivity of suitable movements and offering frequent opportunities for repetition.

III. Rhythmic Pantomime

A. Types of rhythmic pantomime:

- (1) The child pantomimes a simple movement such as pumping oil, riding a horse like a cowboy, etc. Suitable accompaniment is then found or improvised.
- (2) In a series of movements the child dramatizes a story or activities related to a central theme. This is especially suited to rhythmic, creative expression in connection with the social studies.

B. Organization and teacher's guidance for rhythmic pantomime:

- (1) Select the activity, story, or theme. This selection is made by the children under the teacher's guidance.
- (2) Dramatize part of the story or idea to discover the possibilities for big, rhythmic actions that are meaningful and beautiful.
- (3) Evaluate and select significant total body movements suitable for physical exercise.
- (4) Decide upon patterns suitable for the pantomime. Experiment with several interpretations; then evaluate them and select one which is satisfactory.
- (5) Select or improvise suitable accompaniment to fit these actions such as:
 - (a) piano music.
 - (b) recorded music.
 - (c) rhythm band instrument music such as tomtoms, tambourines, rattles, etc.
 - (d) voice, chant, song, or poetry.
- (6) Costumes are interesting but not necessary for a satisfactory development of a rhythmic pantomime.



Creative Expression Through Rhythm

C. Rhythmic pantomime and the pupil's creative expression:

Through dramatic play, rhythmic pantomime, art, construction, writing, and music, the child may express himself creatively. In a unit of work concerned with Arabian life the following activities took place:

- (1) The children played that they were crossing the desert, finally reaching the oasis. Some of the children were Arabians. They unpacked the camels, arranged the tent, cut and carried branches of dates, etc. Some were a wind and dust storm that overcame the caravan on the trip.
- (2) They pantomimed rhythmically the above incidents.
- (3) They planned and painted a background for their camp at the oasis. This background was hung in the front of the homeroom.
- (4) They made an Arabian tent large enough to play in. The material was burlap, painted with calcimine. Their clothing was sugar sacks and sheets; the children dyed the cloth, and planned and sewed their costumes. No costumes were made for the camels.
- (5) They wrote about the desert, their camels, the oasis, etc.

- (6) They created music to accompany some of their poems, and sang their songs. One of their songs was:

"Oh, palm trees, swaying gently in the silent night,

Give us sweet dates to eat;

Your branches give us shade in the daytime;

We sleep in peace near you all the night long;

Oh, palm trees, give us shade after our long journey over the hot, burning sands."

IV. Folk Dances

Folk dances are traditional movement patterns related to traditional airs and handed down through history. They often tell a story or dramatize some occupation of a people. Some dances have words to be sung or spoken. Folk dances are essentially social.

The dances presented in this teaching guide frequently have been simplified for ease in learning. In many of them a skip has been substituted for the polka step.

A. Organization and teacher's guidance for folk dancing:

- (1) Select the dance. The choice may be based on:
 - (a) its relationship to a unit in the social studies.
 - (b) recreational qualities.
 - (c) social possibilities.
- (2) Build a background with pictures and discussion of the country from which the dance comes.
- (3) Play the music so that the children may become familiar with its rhythm and phrases. Have them clap the rhythm.
- (4) Analyze the music for mood, rhythm, and tempo.
- (5) Teach them the words if any occur with the folk dance.
- (6) Demonstrate the steps and build up the floor pattern.

- (7) Allow the children to dance frequently so that they may have the fun of dancing.

- (8) Improve their skill through kindly suggestions.

- (9) When using recorded music:

- (a) Adjust the phonograph speed regulator to a satisfactory tempo for dancing.
- (b) Dance the step pattern to each repetition of the phrases the pupils know; have them stand quietly during the music to which they have not learned the step.
- (c) Present the entire dance as soon as possible.
- (d) Avoid singing with recorded music as the pitch may be too low for children.

V. General Suggestions for the Conduct of a Period of Rhythmic Activities

A. The success of rhythmic work with children depends upon enthusiasm and the enjoyment of the activity by the teacher. Her preparation and approach are frequently the determining factors in arousing the interest of the children. At the beginning of nearly every dance is a bit of history or background, and following each one are suggestions for teaching.

B. Children should have at least one period each week definitely scheduled if they are to acquire ease in this type of muscular activity.

C. Good ventilation and adequate floor space are important for health and for enjoyment of rhythmic activities.

D. Approximate number of rhythmic experiences to be given each semester:

- (1) There are many more dances listed in this teaching guide for each grade than can be satisfactorily participated in by the average group of children. The teacher will make the choice to fit the ability and the existing interest of her group.
- (2) Teach only as many dances as can be learned and enjoyed by the children.

VI. Rhythmic Demonstrations and May Days

Each year many schools include folk dances or other rhythmic activities in a program to which the public is invited. These dances are especially suitable because they provide a convenient means of demonstrating to parents a very important part of the physical education program. However, to make certain that they represent to the public the high quality of work the schools are doing, and at the same time give the pupils maximum educational benefits, it is advisable for the principal to supervise the planning and to evaluate the activities that are to be demonstrated. The following points are suggested:

- A. Activities included in programs should be the culmination or outcome of regular class activities, if pupils are to get acceptable educational experiences. They should be educationally justifiable and sound in content, methods, and performance.
- B. Principals should plan with each teacher

her part in the program long enough in advance to insure adequate preparation.

- C. Activities considered for demonstration other than those suggested in this teaching guide, should have the approval of the principal. The reason for this is that a teacher may teach a dance that she believes will better fit the general program, but which may be too difficult for the skill and maturity of her pupils, thereby creating a difficult educational situation.
- D. As far as possible, every pupil should be given an opportunity to participate. The demonstration would probably be better if given by a selected few, but the procedure would not be democratic. An equal opportunity should be granted to all pupils, for each has some contribution to make.
- E. The time spent in preparation should be reduced to the minimum, since the actual teaching of each activity is done during the regularly scheduled periods.

FOLK GAMES AND DANCES

THE BALL GAME

Boys are especially interested in a rhythmic pantomime of the great American game of baseball. As an introduction they sing the verse with the words, making appropriate motions on the last measures. As they sing, "One, two, three," they hold the right arm out at the side, fist closed, as an umpire does, indicating the three strikes by holding up the three fingers in succession. On the words "You're out," they point the thumb of the right hand vigorously over the left shoulder.

Record: Columbia 978.

Music: 3-4 meter.

Formation: Groups of three standing side by side, groups about five feet apart, facing the front of the room.

Meas.

Description

Figure I

"Batting": All stand with the left side turned toward the front of the room imagining that the home plate is there. They hold the bat in front of them, ready for the pitch.

- 1-2 Pound on home plate twice, once on the first beat of each measure.
- 3 Swing the bat upward over the right shoulder.
- 4 Strike at the ball vigorously.
- 5-32 Repeat the motions of meas. 1-4 seven times.

Figure II

"Pitching": All face forward, feet together as though standing on pitcher's plate.

- 1-2 Hold the ball in the right hand. Swing the right arm slowly backward for an under-hand pitch.
- 3 Pitch the ball, taking one step forward with the left foot and at the same time swinging the right arm forward parallel with the body.
- 4 Place the feet together again, stepping backward with the left foot.
- 5-32 Repeat pitching seven times.

Figure III

"Short stop": Stand with legs apart, knees bent, hands resting on the knees.

- 1 Slap the thighs three times quickly.
- 2 Hit the mit with the right hand three times.
- 3 Stoop down with both hands between the legs to stop a grounder.
- 4 Rise, throw the ball overhand, stepping forward on the left foot.
- 5-32 Repeat seven times.

Figure IV

"Catching": Face forward.

- 1 Crouch down, knees bent and turned out. Signal to pitcher, shaking head "No."
- 2 Signal to pitcher, nodding head in agreement "Yes."
- 3 Straighten knees part way and arms to catching position; catch the ball.
- 4 Throw the ball overhand, stepping forward on the left foot.
- 5-32 Repeat seven times.

The words are as follows :

We'll take you out to the ball game,
We'll take you out to the game;
We'll buy you some peanuts and cracker jack;
You won't care if you never get back.
You will root, root, root, for the home team;
If they don't win its a shame;
For it's one, two, three strikes, you're out,
At the old ball game.

BLEKING

Swedish

Bleking is a vigorous dance named from the province of Bleking in Sweden, where it is popular among the peasants.

Record: Victor 20989.

Music: 2-4 meter. Count each measure, "One, and, two, and."

Formation: Partners, with both hands joined together, arms extended forward, face each other in a double circle, a single circle, in lines, or scattered informally around the room.

Meas.

Description

Figure I

- 1 Jump in place and at the same time place the left heel forward, toes pointing up. As the jump is made the left arm is thrust vigorously forward toward the partner's shoulder, and the right elbow is pulled backward shoulder height. (Counts one, and.)

Jump in place and at the same time place the right heel forward, toes pointing up, and thrust the right arm vigorously forward toward the partner's shoulder, pulling the left elbow backward shoulder height. (Counts two, and.)

- 2 Jump three quick jumps placing left heel forward, then right, then left, at the same time thrusting the left, the right, and the left arm forward alternately. (Counts one, and two.) Hold the position (count and).

- 3-4 Repeat above but begin with the right foot and right arm forward.

- 5-8 Repeat the steps described for meas. 1-4.



The Bleking step: right heel and right arm forward.

Figure II

9-16 With the hands still joined step-hop around with partner, turning.

Teaching suggestions:

Figure I

The rhythm is like that of a drum beat; one,—two,—one, two, three—. Let the children stand still and clap that rhythm with the music before dancing. Then let them make the same rhythm on the floor by rising and sinking on heels.

Figure II

To teach the step-hop the teacher may say,

“Stand on one foot; hop on it. Stand on the other foot; hop on it.” She repeats this several times. Then in quicker rhythm she counts, “One, hop, two, hop, one, hop, etc.” accenting the words “one” and “two.” Each child does this alone.

The children should learn to step-hop forward or backward, and to turn either to the right or to the left. In dancing figure II one tends to become dizzy unless the direction of the turn is changed; or one may take four step-hops forward (or backward) and four step-hops turning.

BROOM DANCE

German

The game element in this dance is strong. While the two lines of partners advance and retire, the extra boy searches the line of girls to pick out a partner for himself so that he will not have to dance alone with only a broom to accompany him. When he spies a girl to his fancy, he seizes her while the lines sing the words, “That’s the place you’ll find her in.” This leaves her former partner alone. He must take up the broom and dance with it till he too can secure a partner for himself.



While the two lines advance and retire, the odd boy selects a partner.

Record: Victor 20448.

Music: 4-4 meter. Count two steps to each measure. Measure 8 is retarded the first and third times it is played.

Formation: Partners stand opposite and facing each other in two parallel lines, girls in one line, boys in the other. Lines are about 12 feet apart. One extra boy stands between the lines, holding a broom.

| Meas. | Words | Description |
|-----------------|---|---|
| Figure I | | |
| 1-2 | One, two, three, four, five, six, seven. | The dancers in each line join hands; they go forward four step-hops. The extra boy walks up and down between the two lines, looking for a partner. |
| 3-4 | Where's my partner? Nine, ten, eleven. | The dancers in the lines go backward four step-hops. The extra boy continues looking for a partner. |
| 5-8 | From Berlin, to Stettin, That's the place to Find her in. | The lines go forward four step-hops, then backward four step-hops while the extra boy continues walking between the lines. He drops his broom as they sing the word "in." |

Figure II

| | | |
|-----|---|--|
| 1-8 | Tra la la la Tra la la la la la, Etc. | <p>The extra boy immediately takes one of the girls to be his partner. This leaves that girl's partner alone. He quickly picks up the broom and steps back out of the way. All other partners step forward, face up the room, join inside hands, and follow the head couple around to the rear of the room and then up the center, skipping as they go. The boy with the broom follows the last couple.</p> <p>At the end of the last measure of the music both lines should again be in the same formation as at the beginning of the dance; the new boy, with his broom, is between the lines.</p> |
|-----|---|--|

Teaching suggestions:

To teach the step-hop the teacher may say,

"Stand on one foot; hop on it. Stand on the other foot; hop on it." She repeats this several times. Then in quicker rhythm she counts, "One, hop, two, hop, one, hop, etc." accenting the words "one" and "two."

The teacher may accompany the movements with the following words:

| Meas. | Figure I |
|-------|--|
| 1-2 | Forward, tra la, la, la, la, la, la, |
| 3-4 | Backward, tra, la, la, la, la, la, la, |
| 5-6 | Forward, tra, la, la, la, la, |
| 7-8 | Backward, then you get your partner. |

Figure II

- 1-2 With your partner skip and skip,
- 3-4 Head couple lead, turn toward the rear,
- 5-6 Skip and skip, skip and skip,
- 7-8 Ready to come back to place.
- 1-6 Up the center, tra, la, la, la, la, etc.
- 7-8 Back in line to start again.

The boy who walks between the lines may walk with an exaggerated posture, striding along with long steps, mincing his steps, strutting, etc., and should sweep vigorously in the rhythm of the music.

The entire dance may be done with walking steps.

Stettin is a city located less than one hundred miles northeast of Berlin, on the Oder River which flows into the Baltic Sea.

BUMMEL SCHOTTISCHE

German

Record: Victor 20448.

Music: 2-4 meter. Count each measure "One, and, two, and."

Formation: Couples stand in a single circle facing counter clockwise, or scattered informally around the room. The girl stands in front of her partner holding both hands up near her shoulders. The boy holds her right hand in his right hand, and her left in his left.



Bummel Schottische, Figure I: Starting position.

| Meas. | Description |
|-------|-------------|
|-------|-------------|

Figure I

- | | |
|-----|---|
| 1 | Both touch the left heel (left side-ward), the girl turning left slightly to look at her partner (1, and); both touch the left toe toward the left (2, and). |
| 2 | One polka step toward the left. The polka step is done as follows: With a little preliminary hop on the right foot, step sideward toward the left on the left foot (1); close the right foot to the left (and); step sideward again on the left foot (2); hold (and). |
| 3-4 | Repeat the heel and toe touching, and the polka as described for meas. 1-2, but begin with the opposite foot, and dance in the other direction. |

- 5-8 Repeat the movements described for meas. 1-4 above. On the last measure of the music partners release left hands and the boy swings the girl around so that she faces him. They join both hands, or the girl places her hands on the boy's shoulders while he holds her with one hand on either side of her waist.

Figure II

- 9 Both take a sliding step in the same direction sideways, girl using right foot, boy left foot (1); close the other foot to the sliding foot (and); slide sideways again (2); close (and).
- 10 Three running steps in place or turning (1, and, 2); hold (and).
- 11-12 Continue as above but use opposite foot.
- 13-16 Repeat the movements described for meas. 9-12 above, turning at will, the boy leading.

Teaching suggestions:

Figure II may be varied as follows:

(a): In place of swinging his partner around to face him, partners may dance the glide polka steps of Figure II with the boy back of the girl, both facing in the same direction and beginning with the same foot.

(b): Partners may release left hands still keeping right hands joined, and dance the polka or the glide polka around each other in a small circle, keeping the right arms well stretched out.

(c): Partners may keep both hands joined as in meas. 1-8 but drop the arms down in front. This places the boy next the girl on her left side. In this position they may polka or glide polka forward four polka steps, then turn in place, making the turn toward each other and polka in the opposite direction.

CAMINO al BAÑO

Argentina

In this dance, which is done by couples, one of the dancers represents a horse; the other dancer is the driver. The dance is especially interesting to boys and affords the opportunity for original interpretation.

Record: Columbia 984.

Music: 2-4 meter. There are four measures of introduction.

Formation: Sixteen children (or less) form a single circle of partners facing counter clockwise. Each couple has two ribbons about three feet long which serve as reins. They hold opposite ends of one of the reins in the left hand, and of the other rein in the right hand. One of the partners is the driver. He drives his "horse", who is his partner and who stands in front. The driver carries in his right hand a small whip made of tightly wrapped paper or split bamboo about one foot long. It is decorated with long streamers of brightly colored paper. With the reins of different colors and a variety of colors in the whips, the effect is gay.

Figure I—Driving the Horse

- 1-24 Holding the reins high by raising both hands sideward upward about the height of the eyes, all two-step forward beginning with the right foot. The body is held erect during the whole figure, but the arms swing decidedly from side to side, the right elbow being lowered to the right as the two-step is done on the right side, and to the left as the step is done on the left side.

Figure II—Waving the Whip

- 25-32 The driver transfers both reins to his left hand, still holding the whip in the right. All continue around the circle with the two-step. The driver waves his whip around in the air in a small circle above his right shoulder.

Figure III—Whipping the Horse

- 33-48 All continue around the circle with the two-step. The driver pretends to whip his horse on measures 36, 38, 44, and 48. At the close of meas. 48, the horse turns to face the driver. The driver transfers the ribbon to his right hand again, so that once more he holds a ribbon in each hand.

Figure IV—Wring the Dish Rag

- 33-35 Mark time in place, two steps to each measure.
 36 Both partners turn under the ribbon held in the outside hand ("Wring the dish rag").
 37-38 Mark time in place two counts and turn under the ribbon held in the inside hand.
 39-43 Mark time in place ten counts.
 44 Turn under the outside ribbon.
 45-47 Mark time in place six counts.
 48 Turn under the inside ribbon. At the same time partners move so that the group forms a double circle, partners facing each other, the horses on the inside. As the horses step inside they release their ribbons. The drivers, taking the free ends of the ribbons of the drivers on either side of them, form a corral by raising the arms sideways shoulder-high with the ribbons stretched tightly.

Figure V—Horses Prance

- 49-56 The drivers mark time in place, two steps to each measure, while the horses "paw the ground," toss their heads, and pantomime rhythmically the actions of impatient horses.

Figure VI—Grand Right and Left

- 33-48 Each driver releases the ribbons of the driver on either side of him but retains his own ribbons. The horses step into their places in the big circle. All do the "grand right and left." Partners touch (but do not grasp) right hands, pass right shoulders, horses progressing clockwise and drivers counter clockwise. They meet the next person, touch left hands, pass left shoulders, and pass on to the next person. They continue in this manner around the circle, passing alternately right and left shoulders until the close of meas. 48.

Two walking steps are taken to each measure. The "handing" is done on the first count of each measure.

Repeat Figures I, II, III, IV.

Teaching suggestions:

The two-step is done as follows:

Count each measure "One, and two, and." Slide the right foot forward (one); close the left foot to the right foot (and); slide the right foot forward (two); hold (and). Repeat, beginning with the left foot, and continue, alternating right and left foot thereafter.

In Argentina the dance is done with a polka step instead of the two-step. To do this there is a preliminary hop before taking the first slide on each measure. Count it, "Hop slide, close, slide."

The children should walk through the floor pattern and should be familiar with the "grand right and left" before attempting to do the dance.

CAPTAIN JINKS

American

In the book, "Weep Some More, My Lady," Sigmund Spaeth speaks of the song, Captain Jinks, as the "silly ass" type popular about the year 1869 in this country. There were numbers of songs of this character at that time, caricaturing different phases of life. In this song of several verses, the marine is made to appear a vain, conceited, foolishly extravagant fellow who fed his horse on corn and beans, something "far beyond his means"; he purchased gay, foppish clothing for which he could not pay, and for that they put him out of the army. The dance, itself, is of more recent origin.

Record: Columbia 978.

Music: 6-8 meter. Count each measure, "One, two." The music is gay and lively marching or skipping time.

Formation: A single circle of partners facing counter clockwise. Each girl stands in front of her partner.

| Meas. | Words | Description |
|-------|--|---|
| 1-4 | I'm Captain Jinks of the Horse Marines, I feed my horse on corn and beans, | Girls place their hands on their hips with the elbows turned forward; boys fold their arms high across the chest. All walk forward around the circle, swaggering. |
| 5-8 | And swing the ladies in their teens, For that's the style in the army. | Girls turn around to face partner. Partners join both hands and skip around in a small circle, turning in place to the right. When they sing the word "army" they finish in a double circle facing counter clockwise, the girl on the right side of her partner. Partners join inside hands. |
| 9-16 | I teach the ladies how to dance, How to dance, how to dance. I teach the ladies how to dance, For that's the style in the army. | Partners skip around the circle. As they sing the word "army" they stop and face each other in a double circle. Boys are facing outward, girls are facing inward. |

- | | | |
|-----|--|---|
| 1 | Salute your partner, | Both salute, bringing the right forefinger up to the right eye-brow, wrist straight, and elbow about shoulder height, on the word "salute"; bring the arm down quickly to the side on the word "partner." |
| 2 | And turn to the right, | Each turns a quick quarter turn right so that girls face counter clockwise, while boys face in the opposite direction. |
| 3-4 | And swing your neighbor with all your might; | Partners now leave each other and take new partners; the boy joins hands with the girl who was behind his original partner. They skip around in a small circle turning in place to the right. As they sing the word "might" they finish in a double circle facing counter clockwise, the girls on the outside. Partners join insider hands (or the boy offers his right arm to the girl who slips her left hand inside his bent right elbow). |
| 5-8 | Then promenade all, the ladies right, For that's the style in the army. | All promenade around the room going in a circle counter clockwise. As they sing the word, "army," partners release hands and the girls step in front of their partners forming a single circle to begin the dance again. |

Teaching suggestions:

Play the entire selection through. The children should recognize where the various changes in figures take place. They should learn the words, for they are a cue to the actions which accompany the music.

Teach the floor pattern, walking and without music before doing the dance with musical accompaniment.

Let the children do the first sixteen measures and then stand and listen for the next eight until they are perfectly familiar with the dance thus far; then add the salute, turn, change to new partner, and promenade.

Variations:

(a) Meas. 9-16: With inside hands joined, partners may slide four slides face to face on the words "I teach the ladies how to dance," then four slides back to back on the words "how to dance, how to dance," and repeat the four slides face to face and back to back on the remainder of the words.

(b) Meas. 9-16: Or partners may join both hands together, extending the arms straight sideways shoulder high, and slide around the circle turning when they wish.

(c) Meas. 2: In place of the quarter turn right on the words "Salute your partner, Turn to the right," the words may be changed to "Step to your right" and the dancers may take one step sideways to the right to meet the next partner.

Before teaching this dance the teacher should build up a vivid picture of the "Horse Marine." The leader of a band, dressed in full regalia, with brass buttons, gold stripes down the sides of his trousers, tight fitting coat, and jaunty cap, is a figure well known to most of the children. His exaggerated carriage with lifted chest can be readily imitated by the boys.

CLAP AND TRAMP

Danish

Record: Columbia 983.

Music: 2-4 meter. Count each measure, "One, and, two, and."

Formation: Partners face each other in a single circle, a double circle, in lines, or scattered informally around the room.

| Meas. | Words | Description |
|-------|--|---|
| 1 | With both my hands I | Dancers stand still in place. |
| 2 | Clap, clap, clap; with | Clap own hands together three times (counts one, and two). |
| 3 | Both my feet I | Dancers stand still in place. |
| 4 | Tramp, tramp, tramp. | Tap three times on the floor, alternating feet (counts one, and, two). |
| 5-8 | One, two, three, and Everybody hops, So we will dance till the Music stops. | Partners join right hands with arms extended, and dance around each other moving in a small circle, taking two step-hops to each measure. |

Teaching suggestions:

To teach the step-hop the teacher may say,

"Stand on one foot; hop on it. Stand on the other foot; hop on it." She repeats this several times. Then in quicker rhythm she counts, "One, hop, two, hop, one, hop, etc., accenting the words "one" and "two."

The steps throughout the dance should be kept light and well accented. The tapping of the feet in measure 4 should not be a stamp.

After the children have learned the dance they may change partners with each repetition of the music. Extra children who have no partners may at this time take a partner, leaving some who have lost a partner and who must wait until they have a chance to secure one the next time.

COME LET US BE JOYFUL

German

The words accompanying this dance are those of a well-known and beloved folk song of the German people.

Record: Victor 20448.

Music: 6-8 meter. Count two beats to each measure. Moderate tempo.

Formation: Children form in groups of three, a boy standing with a girl on either side of him (or vice versa). They stand in lines radiating from the center of a circle. Alternate lines face each other. If the space is limited the lines may face each other alternately lengthwise of the room.

The center dancer joins hands with the dancers on either side of him; joined hands are held shoulder high and the elbows are bent.

Meas.**Description****Figure I**

- 1-2 Lines walk toward each other three steps, place feet together on the fourth beat, and curtsy. Boys' curtsy is made by bowing slightly forward from the waist, while girls bend both knees a very little.



Come, Let Us Be Joyful, Figure I: The groups stand in lines which radiate from the center of a circle. The lines advance and curtsy.

- 3-4 Lines walk backward three steps and bring feet together on the fourth count.
- 5-8 Lines advance toward opposites three steps and curtsy, retire three steps and place feet together as described for meas. 1-4 above.

Figure II

- 9-10 The boy turns to the girl on his right. They hook right elbows together and skip once around in a small circle.
- 11-12 The first two release elbows, and the boy, turning to the girl on his left side, hooks his left elbow with her left elbow and swings her around with skipping steps.
- 13-16 The boy skips again with the girl on his right, right elbows hooked together; then he skips again with the girl on his left, their left elbows hooked together.

Figure III

- 1-4 Repeat the steps of Figure I measure 1-4, advancing three steps, curtsy, retiring three steps, and placing feet together.

- 5-8 Dancers release hands and walk forward, each dancer keeping to his own right, passing left shoulder to left shoulder with the dancer directly opposite. Each three thus meets a new three with whom they will dance the entire dance.

Teaching suggestions:

The children should walk through the floor pattern and become familiar with the changes of direction and with the passing through to meet new threes before attempting to do the dance with music.

It is helpful to have the girls present the right or left elbow, as the case may be, to the boy, holding the elbow out from the side, so that the turning of the girls may be made in time.

In figure II, while the boy skips with one girl, the other girl may skip around alone in a small circle in place but be ready to skip with the boy as soon as it is her turn to do so.

The teacher may accompany the movements with the following words:

Meas. Figure I

- 1-2 Forward, two, three, down,
3-4 Back, two, three, together;
5-6 Forward, two, three, down,
7-8 Back, two, three, together.

Figure II

- 9-10 Boy joins right elbow with girl on his right,
11-12 And then joins left (elbow) with girl on his left;
13-14 He skips again with the girl on his right,
15-16 Then skips with the girl on his left.

Figure III

- 1-2 Forward, two, three, down,
3-4 Back, two, three, together;
5-8 Walk past your opposite, keep to your right,
And meet another group.

In case the dance is done in the lengthwise formation, the opposite lines may walk through as described above and then turn around on the last measure of figure III to dance with the same three as before. They will then advance and retire in the opposite direction.

In following either formation the following variation can be made for figure III, meas. 5-8. The girls may stay where they are and the boys may exchange places with the boys opposite them. Or the six who form each group may join hands to form a small circle and walk around toward their own left until they are in the positions where their opposites were.

The words accompanying the dance are as follows:

Come, let us be joyful,
While life is bright and gay;
Gather its roses
Ere they fade away.
We're always making our lives so blue,
We look for thorns and find them too,
And leave the violets quite unseen,
That on our way do grow.

COMIN' THROUGH THE RYE

The song "Comin' Through the Rye" is one of the best known and oldest of the Scotch airs. The words, written by Robert Burns, tell of gallant swains helping their "bonnie lassies" across the stepping stones of the river Rye in Ayrshire, Scotland. The steps described in this dance are of contemporary origin and are intended to give the sixth grade children an introduction to modern social dancing.

Record: Columbia 977.

Music: 4-4 meter. Four counts to each measure.

Formation: Partners face each other in a double circle, single circle, two lines, or in couples scattered informally around the room.

| Meas. | Description |
|-----------------|--|
| Figure I | |
| 1 | Four steps backward away from partner (1, 2, 3, 4). |
| 2 | Step sideward on one foot (1) ; close other foot to it and curtsy (2) ; Step sideward on the other foot (3) ; close and curtsy (4). |
| 3 | Four steps forward toward partner (1, 2, 3, 4). |
| 4 | Step sideward (1) ; close and curtsy (2) ; step in the opposite direction (3) ; close and curtsy (4). |
| 5 | Partners join right hands high. Walk four steps around partner to partner's place (1, 2, 3, 4). |
| 6 | Step sideward, close and curtsy (1, 2) ; repeat step, close and curtsy in opposite direction (3, 4). |
| 7-8 | Repeat steps described for meas. 5-6 returning to own place on the four walking steps. |

Figure II

The boy takes his partner's left elbow with his right hand, she holds his right elbow with her left hand. The boy takes his partner's right hand in his left, the arms extended sideward. The boy holds his extended hand with the palm up while the girl places her hand lightly on his.

- | | |
|-----|---|
| 1 | The boy points his left toe sideward while the girl points her right (1) ; both point the toe close to the ankle of the supporting foot (2) ; point sideward again (3) ; point close to ankle (4) |
| 2 | Slide three sliding steps in the direction of the extended arm, the pointing foot leading (1, 2, 3) ; hold (4). |
| 3-4 | Repeat the toe pointing and the three sliding steps using the opposite foot and going in the opposite direction. |
| 5-8 | The boy begins with the left foot and the girl with the right. Walk with partner turning and changing direction at will. The boy should take the lead, walking forward most of the time, while the girl walks backward. |

The teacher may accompany the movements with the following words:

Meas. Figure I

- 1 Backward, two, three, four,
- 2 Step and down, step and down;
- 3 Forward, two, three, four,
- 4 Step and down, step and down;
- 5 Right hands joined and walk around,
- 6 Step and down, step and down,
- 7 Walk around to your own place,
- 8 Step and down, step and down.

Figure II

- 1 Point sideward, close, sideward, close,
- 2 Slide and slide and slide, change;
- 3 Point sideward, close, sideward, close,
- 4 Slide and slide and slide, hold.
- 5-6 Girls walk backward, boys walk forward, turning as you go;
- 7 Walk and walk and walk and walk.
- 8 Turn your partner so.

The words are as follows:

Gin a body meet a body
Comin' thro' the Rye.
Gin a body kiss a body,
Need a body cry?

Chorus:

Every lassie has a laddie
Nane, they sae, ha'e I;
Yet a' the lads they smile at me
When comin' thro' the Rye.

Amang the train there is a swain,
I dearly lo'e mysel';
But whaur his hame and what his name,
I dinna choose to tell.



Comin' Through the Rye, Figure II: Position for holding partner.

CORNISH MAY DANCE

English

This dance is also known as "Helston Furry" or "Faddy Dance." The air is an old Welsh tune. The dance represents a procession going merrily two by two in search of branches for Mayday festivities. As they travel along they turn around to visit with those behind them and, after the greetings are over, the groups break up and pass on to meet and greet others in the company. Helston is a small town in southern England.

Record: Columbia 985.

Music: 4-4 meter. Four counts to each measure. Quick and lively tempo.

Formation: A double circle. Partners stand side by side, boys on inside, girls on outside, facing counter clockwise. The inside hands are joined. Any multiple of four may form the group. Couples should be numbered around the circle, One, Two, One, Two, etc.

Meas.**Description****Figure I**

- 1-4 Dancers walk forward taking one step to each count of the music (28 steps) ; and as they proceed around the circle they swing the joined inside hands.
- 1-3
- 4 Number One couples turn around to face Number Two couples, thus forming sets of four dancers.

The turn is made as follows: The boy walks backward four steps and at the same time swings into the girl's place on the outside of the circle. He holds the girl's left hand in his right as he does so, and swings her forward into his place on the inside of the circle. Number Ones are now facing clockwise, Twos counter clockwise.

Figure II

- 5 All release partner's hand. Couples walk forward toward opposites four steps and pass to the position on the floor where the opposite couple was, passing left shoulder to left shoulder with the dancer opposite (i.e. keeping to one's own right).
- 6 Partners join inside hands again (boy's right, girl's left) and turn around as described for measure 4. This brings couples facing opposites.
- 7-8 Partners release hands, walk forward toward opposites, then through four steps, and turn as described for meas. 5-6.
- 5-6 The four in each set join hands to form a circle. Slide eight steps (or walk eight steps) around clockwise (toward left hand) and return to own position on the floor on the last count.
- 7 Number Two couples raise their joined inside hands to form a high arch and they walk forward four steps while Number One couples go forward and, bending their heads, walk under the one arch formed by the Number Twos who faced them.
- 8 Number One couples turn around to face in the same direction which the Twos face, i.e. counter clockwise. The turn is made as described for measure 4.
- The Ones are now behind the Twos with whom they first danced. The dance is repeated from the beginning after the Ones pass under arches and turn around. When Ones turn around on the fourth measure, they will be facing a new couple. Thus with each repetition of the dance new groups are formed.

Teaching suggestions:

Let the children walk through the floor pattern until they are familiar with the changes of direction.

The step should be light and tripping, a bouncy, springy, walk.

The teacher may accompany the movements with the following words:

Meas.

- 1-4 All walk forward, tra la la, around the circle, tra la la,
- 1-3 All walk forward, tra la la, around the circle,
- 4 Ones turn around. (Accent the word "Ones").
- 5-6 All walk through, all turn around,
- 7-8 All walk through, all turn around,
- 5-6 Four join hands, circle to your left.
- 7 Ones under arches. (Be sure that the Twos walk forward at the same time.)
- 8 Ones turn around.

The words are as follows:

Ye maids of Helston, gather dew,
While yet the morning breezes blow;
The fairy rings are fresh and new,
Then mark them cautious as ye go.

Arise, arise, at the dawn of day,
The skylark trills his early lay.
Care, get thee hence, from Helston fly!
For mirth to none we can deny.

COUNTRY DANCE

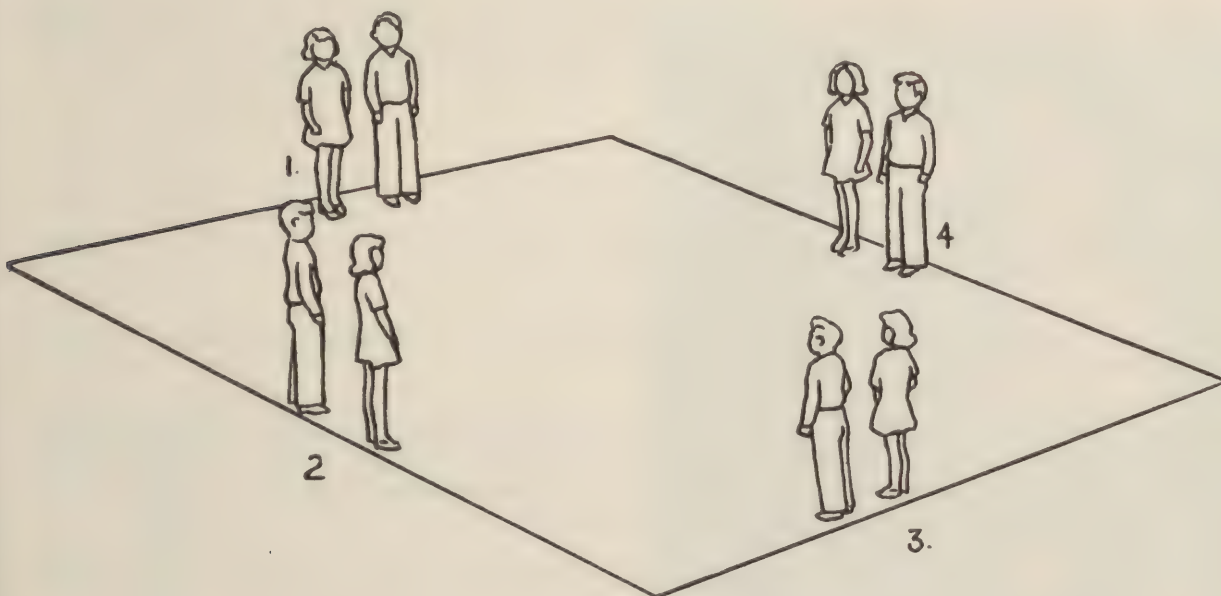
American

This dance is sometimes called "Lady in the Center and Seven Hands Round." It is one of the old quadrilles which is sometimes described as a dance drill or a beautifully ordered game, in which couples make patterns of motion in time to music.

Record: Victor 20991.

Music: Any country dance tune with 2-4 meter, played with a lively swing. There are two phrases of eight measures each, counted "One, two."

Formation: The quadrille or square formation is used. Eight dancers form a set. Four couples, one couple on each side, form a square. The couples are named head couple, foot couple, and side couples. The boy stands on the left side of the girl. See diagram.



| Meas. | Calls | Description |
|-------|----------------------|---|
| 1-8 | "Balance and swing." | Step to right, bring left foot to right; step left, bring right foot to it; repeat all. Take partner in dance position and turn partner to the right (clockwise) with eight springy walk steps. |

- | | | |
|------|--|--|
| 9-16 | “Left allemande.” | Each person gives his left hand to his neighbor and they turn counter clockwise, with eight springy walking steps. Then take partner’s right hand and turn partner with eight walking steps in the opposite direction. |
| 1-8 | “Promenade all.” | Partners, standing side by side and facing the same direction, join right hand with right hand, and left hand with left hand, and walk around the square counter clockwise to original places. |
| 9-16 | “First lady swing by the right.” | The first girl takes her neighbor (the boy on her right) by the right hand and turns around with him with eight walking steps. Then she gives her left hand to her partner and turns around with him eight walking steps. At the finish of this turn the girl takes her place in the center. |
| 1-8 | “Lady in the center, and seven hands around.” | The seven left in the set join hands and circle to the right with sixteen springy walking steps. |
| 9-16 | “Lady swing out and Gent swing in. Join your hands and Go it again.” | At the end of the previous sixteen steps the girl who has been in the center gives her left hand to her partner, who takes it in his left hand; the two change places, the boy going to the center and the girl to her place in the circle. |
- The circle keeps moving as the girl takes her place with them. All finish in original places, the first girl swinging her partner into place on the last four counts of the music.
- Repeat the whole dance, this time the girl of the couple on the right of the head couple going to the center. The dance must be danced four times to give each girl and boy an opportunity to be in the center.

Teaching suggestions:

The dance has only two floor patterns, the square and the circle. The four couples of each set form the circle by joining hands.

A light, springy walking step is used. A slight swagger and swinging of elbows add to the fun of the dance.

The dance position is as follows: The boy holds the girl’s left elbow with his right hand, she holds his right elbow with her left hand. The boy takes the girl’s right hand in his left, his palm facing upward, hers resting on it, the arms extended sideward. The dancers face the extended hands.

The “first lady” is the girl of the head couple. The head couple is the couple nearest the head of the room or nearest the music.

The “call” is given just before the step is to be taken, and is spoken in rhythm with the music. Each call requires eight measures of music to execute.

The “caller” should be a child who is selected because he has a carrying voice, senses the rhythm, enjoys the opportunity to enter into the fun, and knows the dance.

CRAB DANCE

Austrian

In Austria there are many travelers hiking or riding bicycles. During the evening when these travelers are gathered at the quaint inns, wandering musicians play their flutes, zithers, or violins while guests and servants dance the old familiar dances. All enjoy the old folk songs and dances. Those too old to dance clap their hands and stamp their feet. In this dance, which is known in Austria as Der Krebs Polka, the two people dancing form the slow moving crab with his many legs.

Record: Columbia 983.

Music: 2-4 meter. Count each measure "One, two."

Formation: An informal arrangement of couples. The boy holds his partner's left elbow with his right hand, she holds his right elbow with her left hand. The boy takes his partner's right hand in his left, his palm facing upward, hers resting on it, the arms extended sideward. The dancers face the extended hands.

| Meas. | Description |
|-----------------|---|
| Figure I | |
| 1 | The boy jumps in place on his right foot, the girl on her left foot, at the same time touching the other foot to the floor in the direction of the extended hands (1) ; hold (2). |
| 2 | Repeat the jump and hold as in meas. 1. |
| 3-4 | Gallop four steps in the direction of the extended hands, the foot which touched leading. |
| 5-8 | Face in the opposite direction without changing the position of the arms, and gallop eight steps with the other foot leading. |
| 1-8 | Repeat movements described for meas. 1-8 above. |

Figure II

- 9-16 The boy places his hands on the girl's waist, the girl places her hands on the boy's shoulders. Partners take walking steps (two to each measure) keeping the feet apart.

They turn and move around the room pulling slightly away from each other.

- 9-16 Repeat the walking, turning in the opposite direction.

Repeat the entire dance with a new partner.



Crab Dance, Figure II: Partners turn and move around the room, pulling slightly away from each other.

Teaching suggestions:

The jump is like a gallop step in place.

The gallop is a leaping run, the same foot always leading. It is an uneven movement.

The walking steps of figure II are done to imitate a crab. The steps are taken with the legs stiff and the feet apart. For the enjoyment of the participants, a step-hop may be used instead. When the walking steps are used, play meas. 9-16 slowly; when the step-hop is used play the music faster.

For ease in teaching let the class form in a double circle facing counter clockwise. After the children know the dance they may scatter about the room informally.

CSHEBOGAR

Czechoslovakian
(Hungarian)

Another name for Cshebogar is "The Grief Dance." The story accompanying it is as follows: Soldiers and caretakers are enjoying themselves with sports in the park of a great estate when a messenger arrives announcing, "The great man who lives in the castle is dead." All are plunged into gloom and rock their bodies in grief. Almost immediately another messenger appears upon the scene. He tells them that the riches of the great man are to be divided among his retainers. There is then general rejoicing.

Record: Victor 20992.

Music: 2-4 meter. The first eight measures are played in moderate tempo. Measures 9-16 are retarded.

Formation: Partners form a single circle facing the center, the girl standing on the right side of the boy.

Meas.

Description

Figure I

- 1-4 All join hands and slide toward the left with eight sliding steps.
- 5-8 All slide in the opposite direction (toward the right) eight sliding steps.
- 1-2 All go toward the center four steps and at the same time raise the joined hands forward and upward.
- 3-4 All go backward four steps and at the same time lower the joined hands forward downward.
- 5-8 Join both hands with partner and skip in a small circle finishing in own place.

Figure II

- 9 Extend the joined hands sideways so that the arms are straight and shoulder high. Step sideways toward the center of the circle on the foot nearest the center and bend sideways toward the center (count 1); raise the body and at the same time place the other foot close to the inside foot (count 2).
- 10-12 Repeat three times the step with the bend sideways and the raising of the body with placing of the other foot, one step-close to each measure.

- 13-16 Step-close four times in the opposite direction toward the outside of the circle, using the outside foot for the step and the inside foot for the closing, bending toward the outside on count 1 of each measure.
- 9-10 Step-close (with bending towards the center and raising) two times.
- 11-12 Step-close (with bending toward the outside and raising) two times.
- 13-16 With arms extended straight forward skip around with partner in place in a small circle. Finish in a single circle facing center with all hands joined, ready to begin again.

Teaching suggestions:

Walk through the dance to learn the floor pattern before doing the dance with music.

The steps throughout the dance should be light and springy.

When skipping around in a small circle with partner, pull away with head and shoulders well back, and keep feet close to the floor and as near to partner's as possible.

The teacher may accompany the movements with the following words:

Figure I

- 1-4 Slide left, three, four, five, six, seven, stop;
- 5-8 Slide right, three, four, five, six, seven, stop;
- 1-2 Four steps forward,
- 3-4 And four steps back;
- 5-8 Both hands to your partner and skip around.

Figure II

- 9-12 Step and close, step and close, step and close, step change;
- 13-16 Step and close, step and close, step and close, step change;
- 9-10 Step and close, step and change;
- 11-12 Step and close, step and stop;
- 13-16 Arms straight forward, skip around, then ready to start again.

Variations:

Figure I, meas. 9-12: Partners may join both hands and extend arms straight forward. They step-close as described above. However they do not bend the body sideways. They swing the arms vigorously in the direction they step (count 1), allowing them to return to the forward position (count 2).

Figure II, meas. 9-16 and 9-12: Number the couples One, Two, One, Two, etc., around the circle. While taking the step-close, Numbers Two progress in the opposite direction. This prevents crowding toward the center.

DIXIE

American

Dixie Land is a song of the South written by a Northerner, Daniel D. Emmett, in 1859. Mr. Emmett was a member of a minstrel troupe, and the song was written for the final dance of one of the minstrel programs. This song became the most popular song of the Confederates during the Civil War. It is still one of the most popular songs of America.

Dixie was a plantation owned and managed ideally by Mr. Dix, who paid the negroes for their services. These conditions were "next to heaven" in the minds of the southern slaves.

Record: Columbia 980.

Music: 2-4 meter. Count each measure "One, and, two, and."

Formation: Double circle facing counter clockwise, hands of partners joined, right hand in right hand and left hand in left hand as in the skater's position.

Meas.

Description

- 1-8 Walk sixteen steps counter clockwise, two steps to each meas.
- 9-16 Turn around, making the turn toward the partner, and walk sixteen steps in the opposite direction.
- 17-20 Partners join right hands and walk around each other.
- 21-24 Partners join left hands and walk around each other. Finish facing partner, the boys on the inside of the circle, the girls on the outside.
- 25 All take one step sideward to the right and meet a new partner.
- 26 All take another step sideward to the right and meet a second partner.
- 27-28 Hook right elbows with the second partner, and turn with eight running steps.
- 29 All take one step sideward to the left.
- 30 All take another step sideward to the left and meet original partner.
- 31-32 Hook left elbows with original partner and turn with eight running steps.

Teaching suggestions:

In measures 1-16, instead of joining both hands, partners may join inside hands.

Throughout the dance the walking step is light and springy.

The words are as follows:

I wish I was in de land ob cotton,
Old times dar am not forgotten,
Look a-way! Look a-way! Look a-way!
Dixie Land.
In Dixie Land whar I was born in
Early on one frosty mornin',
Look a-way! Look a-way! Look a-way!
Dixie Land.

Chorus:

Den I wish I was in Dixie,
Hoo-ray! Hoo-ray!
In Dixie Land I'll take my stand,
To lib and die in Dixie!
A-way, a-way, a-way down South in Dixie!
A-way, a-way, a-way down South in Dixie!

FINNISH REEL

Finland

Gossiping Ella, Gossiping Ulla, and Skvaller Ulla are other names for this dance. The name suggests the spirit in which it is done, two gossips talking over trivial affairs.

Record: Columbia A 3062.

Music: 2-4 meter. Count each measure "One, two."

Formation: Partners face each other in two parallel lines, boys in one line and girls in the other; or a double circle, boys on inside facing out, girls on outside facing in; or partners scattered informally around the room. Hands may be placed on the hips.

Meas.

Description

Figure I

- 1 Hop on the right foot; at the same time touch the toe of the left foot on the floor sideways to the left with the heel pointing up (1).

Hop again on the right foot and the same time turn the left foot so that the heel touches the floor and the toes point up (2).



Finnish Reel, Figure I: The left toe touches at the left side with the heel pointing up.

The left foot is turned so that the heel touches the floor and the toes point up.

- 2 Change feet; i.e., hop on the left foot touching the right toe sideways right (1), and hop on the left foot touching the right heel sideways (2).
- 3-8 Repeat the steps described above hopping twice to each measure and alternating toe and heel touching. Finish with feet together.

Figure II

- 9 Step forward on the left foot (1); bring right foot beside the left (2).

- 10 Step backward on the right foot (1); bring the left foot beside the right (2).
- 11-12 Change places with partner taking four light running steps and passing left shoulder to left shoulder.
- 13-16 Repeat the steps described for meas. 9-12 above, and return to original position to begin the dance again.

Teaching suggestions:

The steps of this dance are taught most easily if all of the class are facing in the same direction. Two parallel lines facing forward is a satisfactory formation for all to see easily. The teacher or leader should stand in front of the lines with her back to the group and use the same foot the children use when demonstrating.

Figure I: The toe heel step of this figure may be taught as follows:

Touch the left toe sideways with the heel turned upward (1); turn the foot with the heel touching the floor and the toe pointing upward (2). The heel is placed in the same place that the toe was. This means that on count 1 the knee is turned toward the floor and on count 2 it is turned upward, the whole leg rotating. The body twists away from the touching toe.

After the children have learned how to touch the toe and heel with leg rotation, let them do it with hopping on the supporting foot. Repeat it several times with the alternate touching on one side. Then repeat the same thing using the other foot.

They are now ready to do the step as described in the dance using alternate feet.

After they have mastered the technique of doing this step, children often like to do it just twice as fast as described; thus in one measure of the music they hop four times, doing "toe, heel" on both sides.

If the children find this step too hard to do with satisfaction they may do toe touching alternately sideways and omit the heel touching; thus springing from one foot to the other alternately.

Figure II: On meas. 13-16 partners may join left hands while they exchange places or they may pass back to back as though not on speaking terms. In place of the four running steps they may run with eight quick steps or they may skip.

Figure I suggests two gossips telling each other the latest news and swinging about in quite a self-satisfied manner. The children think it fun to sing, "Oh, I know something and I'll not tell you; I know something and I'll not tell; Oh, I know something and I'll not tell you; I know something and I'll not tell."

Figure II has a change of mood. The gossips say, "Now I'll tell you" as they step forward; "Oh no, I won't" as they step backward; then "Tra, la la la la la la" as they go across to partner's place and as they return to their own places.

FLIP

Dutch

The Flip is one of the many fishermen's dances of Holland. Fishing is one of the important industries there. When the fishermen come in, they and their families celebrate by singing and dancing. The words of this folk song indicate that many hope to go to America.

Record: Columbia 981.

Music: 4-4 meter.

Formation: An informal arrangement of couples. The boy holds his partner's left elbow with his right hand, she holds his right elbow with her left hand. The boy takes his partner's right hand in his left, his palm facing upward, hers resting on it, the arms extended side-ward. The dancers face extended hands.

| Meas. | Description |
|-------|--|
| 1-2 | Four draw steps in direction of extended hands. The boy steps sideways on his left foot and draws the right foot to it. The girl steps sideways on her right foot and draws the left foot to it. |
| 3-4 | Four draw steps in opposite direction. The boy steps sideways on his right foot and draws the left foot to it. The girl steps sideways on her left foot and draws the right foot to it. |
| 5 | Two draw steps toward extended hands. |
| 6 | Two draw steps in opposite direction. |
| 7 | Partners turn away from each other in a small circle with four hops on one foot. Clap own hands on count one, and hold one hand extended high on counts two, three, and four. |
| 8 | Jump with feet together (ct. 1) ; feet apart (ct. 2) ; feet together (ct. 3) ; hold (ct. 4). |
| 5-8 | Repeat steps for meas. 5-8 above. Repeat entire dance as many times as desired. |

Teaching suggestions:

It is advisable to teach the dance with couples in double circle formation. It adds to the fun of the participants to play meas. 5-8 in faster tempo. The children may sing the words for their own accompaniment.

Flip played, played, played, played too much,
The boss came home and asked us such and such.

Is Flip my man not here, Is Flip my man not there,
Well then I guess he journeys to America.

Is Flip my man not here, Is Flip my man not there,
Well then I guess he journeys to America.

GATHERING PEASCODS

English

Gathering Peascods is one of the many very old English dances which was danced at the court of King James I and in fashionable ballrooms in his day. These dances became popular with the simple, country people and were danced by them on their village green. Playford, an English writer, published descriptions of them in his book, "The Dancing Master," written in the year 1650. Cecil Sharp has rewritten these dances and has taught them in his own country, England, as well as in the United States. In both countries groups of adults as well as children, have formed English Country Dance societies, enjoy meeting together to have an evening of fun, and to dance the dances done so many years ago. English country dances have been characterized as gracious, mannered, gentle, sociable, jaunty, free, simple, unsophisticated, happy-go-lucky, gay, joyous, rollicking. They are entirely social and without formality, and are always danced for pleasure, never for a spectacle.

Record: Victor 20445.

Music: 2-2 meter. Count each measure One, Two.

Formation: Five couples form a single circle facing the center, all hands joined. The boy is at the left of his partner.

Meas.

Description

Figure I

- 1-4 Slide eight sliding steps toward the left, two slides to each measure.
- 5-6 "Turn single." To do this, all drop hands and each turns a small circle to his own right with four steps. ("Turn single" is always toward the right.)
- 1-4 All join hands again and slide eight steps toward the right, two slides to each measure.
- 5-6 "Turn single."

Chorus

Part 1: Boys around, then girls around.

- 7-12 Boys slide slightly toward the center and toward the left; they join hands to form a circle of five, slide one time around inside the circle and finish in their own places, twelve slides.
- 7-12 Girls slide slightly toward the center and toward the left; they join hands to form a circle of five, slide one time around inside the circle and finish in their own places, twelve slides.



Gathering Peascods, Chorus: Clapping.

Part 2: Clapping.

- 13-14 Boys go forward four steps toward the center, (counts 1, 2, 3, 4), clapping their own hands together on count 3.
- 15-16 Boys go backward four steps to their own places, while the girls go forward four steps toward the center (counts 1, 2, 3, 4), clapping their own hands together on count 3.
- 17-18 Boys go forward four steps toward the center, (counts 1, 2, 3, 4), clapping their own hands together on count 3. As the boys go forward the girls go backward to own places.
- 19-20 Boys "turn single" returning to their own places as they do so. The girls remain in their own places.
- 13-14 Girls go forward four steps toward the center, (counts 1, 2, 3, 4), clapping their own hands together on count 3.
- 15-16 Girls go backward four steps to their own places, while the boys go forward four steps toward the center, (counts 1, 2, 3, 4), clapping their own hands together on count 3.
- 17-18 Girls go forward four steps toward the center, (counts 1, 2, 3, 4), clapping their own hands together on count 3. As the girls go forward the boys go backward to their own places.
- 19-20 Girls "turn single" returning to their own places as they do so. The boys remain in their own places.

Figure II

- 1-4 "Partners side." Partners face each other. With four steps each goes to partner's place, turns, and returns to own place with four more steps.
- 5-6 "Turn single."
- 1-6 Repeat "Partners side" and "Turn single."

Chorus

Repeat figures described for parts 1 and 2 above.

Figure III

- 1-4 "Partners arm with right." Partners go toward each other, hook right elbows, swing once around, release elbows, and return backward to own places.
- 5-6 "Turn single."
- 1-4 "Partners arm with left." Repeat going forward toward partner, hook left elbows, turn once around, release elbows, and return backward to own places.
- 5-6 "Turn single."

Chorus

Repeat figures described for parts 1 and 2 above. On measure 19-20 finish the dance with the "honor." (See teaching suggestion.)

Teaching suggestions:

Children should walk through the figures to learn the floor pattern before attempting to do the dance with music.

Steps should be done lightly on the balls of the feet, heels lifted not more than two or three inches from the floor, with a spring in the ankle and knee. The step used is half way between a walk and a run, very smooth and quiet. The body should be held erect and the arms should be relaxed.

The teacher may accompany the movements with the following words:

Figure I

"Left, two, three, four, five, six, seven, and
Turn a single right.
Right, two, three, four, five, six, seven, and
Turn a single right."

Chorus, part 1

"Boys slide, three, four, five, six, seven, and return to your place.
Girls slide, three, four, five, six, seven, and return to your place."

Chorus, part 2

"Boys in, clap, hold; girls in, clap, hold; boys in, clap, hold; turn single to place.
Girls in, clap, hold; boys in, clap, hold; girls in, clap, hold; turn single to place."

To teach "Partners side" have partners join left hands and go to partner's place, keeping toward the right as they pass partner, four steps. Change the hands, join right hands, and return to own place with four steps, weeping to own left. When the children have learned in which direction to turn, let them cross over and return without having hands joined.

To teach "Partners arm with right" have partners move forward two steps before hooking the right elbows, they then hook the elbows, turn once around with four steps, release elbows, and return backward to place with two steps.

The "honor" finishes all English country dances. It is a simple mark of courtesy. The boy makes a very slight movement forward from the waist, bending the head a little. The girl places the toe of one foot close against the heel of the other foot, makes a slight bobbing curtsy by bending the knees a very little, and at the same time she, too, bends her head a little. This is done while the musician retards the last of measure 19 and measure 20.

GOOD NIGHT, LADIES

American

The song has long been a popular one in American colleges. The dance is of comparatively recent origin.

Record: Columbia 979.

Music: 4-4 meter. Count each measure "One, two." Play meas. 1-8 quite slowly, meas. 9-12 in skipping time, meas. 13 slowly.

Formation: Partners stand in a double circle, facing each other, boys on the inside.

| Meas. | Words | Description |
|-------|-------------|---|
| 1 | Good night, | One short step sideward on the right foot (1) ; close the left foot to the right (2). |
| 2 | Ladies! | Join right hands and bow to partner. The girl makes a deep curtsy, while the boy bends well forward from the waist. |



Good Night, Ladies: Join right hands and bow to partner.

| | | |
|------|---|--|
| 3 | Good night, | All step sideward to the right to meet a second person (1) ; close the left foot to the right (2). |
| 4 | Ladies! | Join right hands with this person and bow. |
| 5 | Good night, | Step sideward to the right again and meet a third person (1) ; close the left foot to the right (2). |
| 6 | Ladies! | Join right hands with this person and bow. |
| 7 | We're going to leave you | Step sideward to the right again and meet a fourth person (1) ; close the left foot to the right (2). |
| 8 | Now. | Join right hands with this person and bow. Then join left hands also and face counter clockwise standing side by side. |
| 9-12 | Merrily we roll along, Roll along, roll along, Merrily we roll along, | Partners skip counter clockwise around the circle, hands joined. |
| 13 | O'er the deep blue sea. | Slow down to a walk and face partner ready to begin again. |

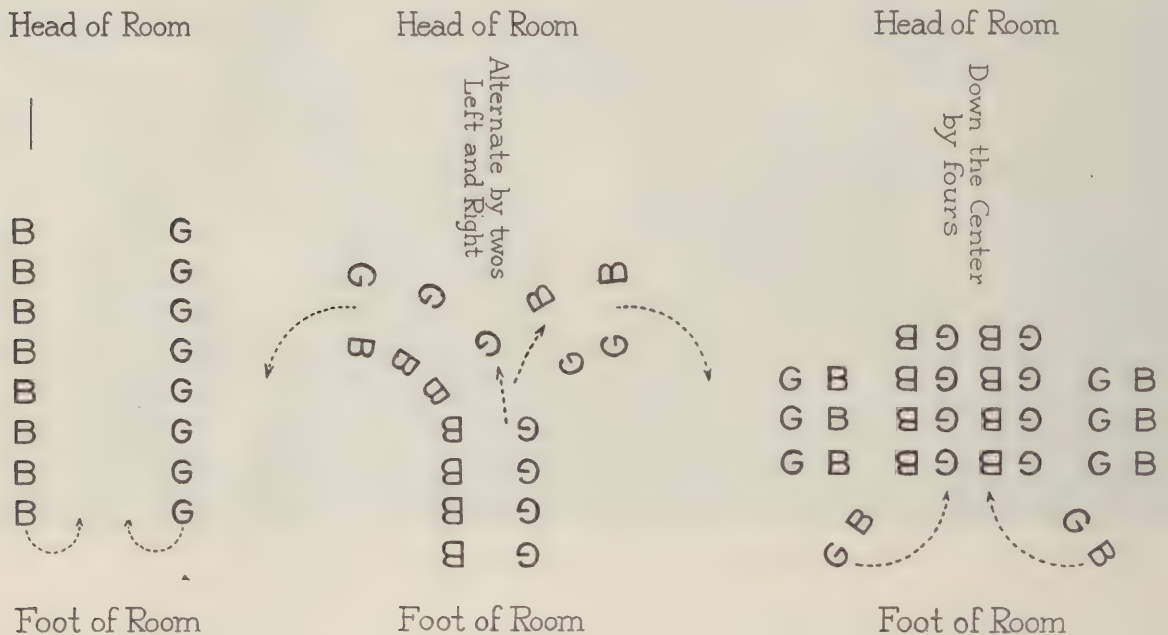
GRAND MARCH

The Grand March is used traditionally in many locations in starting a program of folk dances and games. Various methods can be used in developing the formations and floor patterns. The one given below is suggestive procedure for a large gathering.

Record:

Music: Any good march in 4-4 meter. The music should be played in quick tempo with the rhythm well defined.

Formation: Boys stand in single file on the right side facing the foot of the room; girls stand in single file on the left side facing the foot of the room. The teacher stands in the center at the head of the room. Designate a boy and girl to lead. See diagram.



Description

Building Up to Eights:

Mark time in place to establish the cadence. At a signal from the teacher, each leader turns and marches left or right to meet a partner midway at the foot of the room.

Calls

Call is given and figure begins when leaders are at the center of: (See positions below.)

(Building Up to Eights)

- | | |
|---|---------------|
| 1. "Down the center by twos." | Foot of room. |
| 2. "Alternate by twos left and right." | Head of room. |
| 3. "Down the center by fours." | Foot of room. |
| 4. "Alternate by fours left and right." | Head of room. |
| 5. "Down the center by eights." | Foot of room. |

(Breaking Down to Twos)

- | | |
|---|---------------|
| 6. "Divide by fours, left and right." | Head of room. |
| 7. "Fours alternate from left and right." | Foot of room. |
| 8. "Divide by twos, left and right." | Head of room. |

(Form Arches)

- | | |
|--|---------------|
| 9. "Right couples form arches. (They join inside hands high) Left couples pass under." | Foot of room. |
| 10. "Left couples form arches. Right couples pass under." | Head of room. |



Grand March, Form arches: "Right couples form arches, left couples pass under."

Teaching suggestions:

The teacher, from the head of the room, gives direction to the head couples by voice and large arm motions.

Occasionally it is well for the teacher to walk forward to meet the group in a jovial, inviting way and, having met them, walk backwards as they proceed and then motion them left and right. When "Breaking down to twos" the alternating maneuver at the foot of the room may also need guidance of the teacher by arm motion suggestive of the action.

To form single file from left and right files, the call "Alternate left and right to single file" may be given. This will put the group into one line for formation of a circle for games or for maze marching of follow-the-leader type.

The children may join hands when marching by twos, fours, or eights as an aid in keeping their alignment.

The leaders from the right side of the room always guide the change in formation.

In turning in formation of fours the pivot child (the one on the inside) must mark time or take short steps in place until the outside child has made the turn.

GRANDMOTHER WILL DANCE

Swiss-German

The words accompanying this dance indicate the spirit in which the movements are made. Here are a group of simple country people dancing with the old folks, slowly and with dignity and at the same time rhythmically. Grandfather is slow, grandmother sprightly and gay.

Record: Columbia 980.

Music: 3-4 meter. Accent the first beat of each measure. Meas. 1-8 are played with marked accent and rather loudly, while meas. 9-16 are played much more softly.

Formation: A single circle, boys and girls alternating, all facing counter clockwise. Inside the circle, close to it, and facing clockwise are two or three extra girls. The number inside may be increased at will.

Meas.

Description

Figure I

The step used in this figure is done as follows: Count three beats to each measure. Step forward on the left foot (1); swing the right foot across in front of the left ankle, at the same time rising on the ball of the left foot (2); lower the left heel with emphasis (3). The next measure begins with the step forward on the right foot.

- 1-8 The dancers who form the outside circle proceed around the room in a counter clockwise direction using the step described above. At the same time the girls inside the circle, using the same step, proceed around the inside, going clockwise and staying close to the outside circle. The rhythm should be well marked. At the close of measure 8, all in the outside circle stand in place while each of the girls inside the circle takes the hands of the boy nearest her.

Figure II

The step used in this figure is as follows: Step sideward on the left foot (1); bring the right foot close up to the left foot and at the same time rise on toes (2); lower the heels (3); repeat with the step sideward on the right foot.

- 9 The couples inside the circle join both hands together. The boy and girl both step sideward in the same direction, rise on toes, and lower heels, as described above. The joined hands should swing in the direction of the step.
- 10 Repeat the step in the opposite direction with the arm swinging.
- 11-12 With arms extended straight forward and with hands still joined with partner's, partners swing each other around in place with running steps, one step to each beat of the music.
- The dancers who form the large circle dance alone going through the same movements that the couples do, i.e. balance in one direction, balance in the opposite direction, and six running steps.
- 13-16 All repeat the movements described for meas. 9-12 above. On the last beat of measure 16 the girls join the large circle while the boys whom they chose remain inside and dance clockwise on the repetition of the dance.

Each time then that the dance is repeated the children who were chosen remain inside while the ones who did the choosing return to the circle.

Teaching suggestions:

To teach the balancing step of measures 9-10 the teacher may say, "Right, up, down, left, up down," the children stepping sideways on the right foot, rising, and lowering weight on three counts; then they repeat stepping to the left on the first count. The teacher should accent the words "right" and "left" as she says them, and the children may click the heels on the floor on counts one and three.

When the children have learned the balance in one direction and then the other, let them swing the foot forward and across the supporting foot on count "two."

The children are now ready to progress forward, and instead of stepping sideways on count one they step forward on the count. They may, as they swing the free foot forward on count "two," click the heel on the floor as the foot swings, and at the same time turn the toes of that foot upward. This gives the effect of wooden shoes which are often worn by the peasants of European countries.

To teach the steps of Meas. 9-12, let each child practice by himself with the two balances and the turn in six steps. If the children count and accent the turning steps they find no difficulty in doing the figure.

The words are as follows:

Grandmother will dance, right here for me, yes and for thee;
Grandfather's her partner; they will dance for us today;
Slowly, slowly, hei di del dum, hei di del dum;
Slowly, slowly, hei di del, di del dum.

GREEN SLEEVES

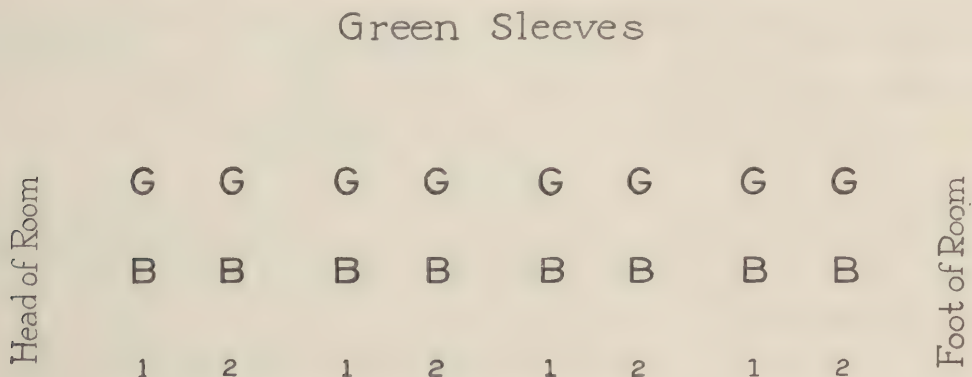
English

Today Green Sleeves is one of the most popular of the old English Country dances. Even in the days of Queen Elizabeth it was a favorite among the English people. They danced it indoors in fashionable ballrooms or out-of-doors on their village greens at festival times. Shakespeare mentions the dance twice in "Merry Wives of Windsor."

Record: Victor 21619.

Music: 6-8 meter. Count each measure "One, two."

Formation: Six or eight couples form a set, partners side by side and couples one behind the other in a column, facing the head of the room. The boy stands at the left of the girl. Couples are numbered alternately 1 and 2. See diagram.



Meas.**Description****Figure I**

- 1-4 All Number One couples turn around to face the couples back of them forming sets of four. They join right hands with the boy or girl diagonally across forming a right hand star. Skip eight steps around clockwise.
- 5-8 Release right hands, turn in the opposite direction, join left hands with the same person as before to form left hand stars, and skip eight steps around to original positions; release hands, and finish facing the head of the room.

Figure II

- 9-10 Join inside hands with partner. Number One and Two couples of each set of four exchange places with four skipping steps, number Two couples raising the joined hands to form an arch under which number Ones skip. Number Twos then are skipping forward at the same time the Ones are skipping backward.
- 11-12 Number Ones now form the arch, and the two couples of each set of four again exchange places returning to original places. Couple One then is skipping forward and couple Two backward.
- 9-12 Repeat the steps described for meas. 9-12 above.

Figure III

- 1-8 The first two couples at the head of the column, with inside hands joined with partner's, turn toward the right and skip to the foot of the column with 16 skipping steps. If they reach the foot before the music for this figure finishes, they skip around in place as do the others of the whole set.

While the two couples are skipping to the foot of the column, the other six couples join both hands with their partner and skip around in place clockwise, at the same time moving slightly toward the head of the room; thus the two couples who danced to the foot have room and all other couples have moved up the room two spaces. On the last measure all number Ones turn around to face number Twos, ready to begin Figure I again.

On each repetition of the dance there are new head couples who retire to the foot of the set during Figure III.

Teaching suggestions:

Walk through all figures before attempting to dance them with the music or with skipping steps.

In Figure II be sure that couples go under but one arch, and that all dancers face forward throughout the entire figure.

Girls can hold a bright colored handkerchief in the left hand or fastened on the left wrist and the boy may hold it during Figure II. This gives more room to pass under the arch.

The teacher may accompany the movements with the following words:

Figure I: Right hand star, three, four, five, six, change hands;
Left hand star, three, four, five, six, all face front.

Figure II: Ones go under, then make the arch; twos go under, then make the arch;
Ones go under, then make the arch; twos go under, then join two hands.

Figure III: First two couples go to the rear while all the others swing round with partner;

All move up the room two paces, and then face to start again.

GUSTAF'S SKOAL

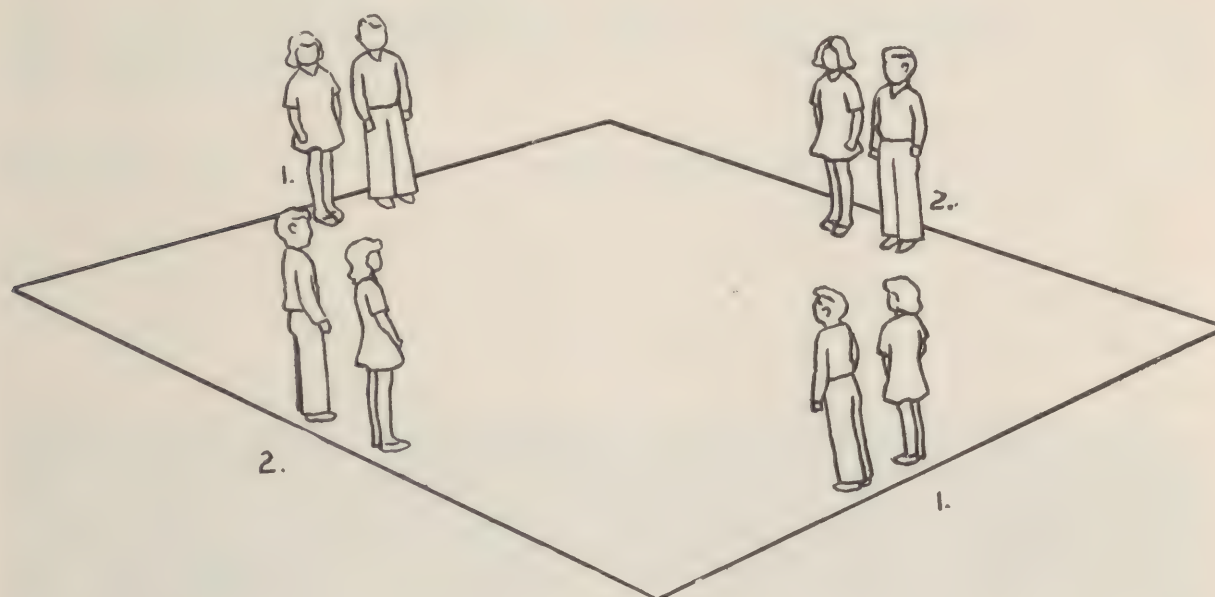
Swedish

Skoal means "health" or "toast." The first part of the dance represents the dignified fine ladies and gentlemen dancing at the court of their King Gustavus to wish him good health, prosperity, and happiness. The second part of the dance shows the gayety of the people who, in spite of being subject to authority (represented by passing under the arch or yoke of subjection) still make merry because their ruler is good and wise.

Record: Victor 20988.

Music: 2-4 meter. The first eight measures are played deliberately and with dignity; the second eight measures are played faster and more lightly. Count each meas. "One, two."

Formation: Four couples form a set, standing so that they form a square, one couple on each side of it. The boy stands on the left side of the girl. Two opposite couples are number One, and the other two couples are number Two. See diagram.



Meas.

Description

Figure I

- 1-2 With inside hands joined, Number One couples walk three steps toward each other (1, 2, 1); curtsy to opposites (2). All make the curtsy by placing the toe of one foot close behind the heel of the other and then bending the knees slightly.
- 3-4 Walk backward three steps (1, 2, 1); bring feet together (2).
- 5-8 The same couples repeat the steps described above for meas. 1-4.
- 1-8 Number Two couples repeat the steps described for number Ones.

Figure II

- 9 Number Ones advance toward each other with four running steps while Number Twos stand in place with inside hands joined high to form an arch.
- 10 Number Ones release partner's hand, turn back to back with partner, and run under the arch they are facing with four running steps.

- 11-12 Without again passing under the arch, they run eight steps to their own places to meet their partners.
- 13-14 Partners join both hands and swing once around clockwise with running steps, returning to own places.
- 15-16 Curtsy slowly to partner.
- 9-16 Number Ones now form the arches and Number Twos run forward, under the arches, around to partner, swing around, and curtsy to partner.

Figure III

Repeat the steps described for Figure I.

Figure IV

- 9-10 Number Twos form the arches. Number Ones run with partner toward the arch on their own left, the boy of each couple going back of it while the girl goes in front of it. They take seven running steps, counting seven. On count eight they stoop down and peek at partner through the arch, clapping once as they do so.
- 11-12 Number Ones return to own places with eight running steps.
- 13-14 They join both hands with partner and swing once around clockwise with running steps.
- 15-16 They curtsy slowly to partner.
- 9-16 Number Ones now form the arches and Number Twos run to the left, stop, clap, return to partner, swing around, and curtsy.

Teaching suggestions:

The teacher may accompany the movements with the following words:

Figure I: Ones walk forward, down; then walk backward, feet together;
 Ones walk forward, down; walk backward, feet together.
 Twos walk forward, down; then walk backward, feet together;
 Twos walk forward, down; walk backward, feet together.

Figure II: Ones run forward, go under the arches, round to your partner
 and join the hands, run around in a circle with him, make
 your bow.
 (The teacher repeats the same words substituting "Twos" for Ones.)

Figure IV: Ones both go to the left and clap, turn the other way and return
 to your partner, join both hands, run around in a circle, then make
 your bow.
 (The teacher repeats the same words substituting "Twos" for Ones.)

The words are as follows:

Gustaf's Skoal
 There is no better skoal than this!
 Gustaf's skoal!
 The best old skoal there is!

Ho fal-de-rol jan, *
 Lejan, lijan,
 Ho fal-de-rol jan,
 Lejan, lijan,
 Ho fal-de-rol jan,
 Lejan, lijan,
 Gustaf's skoal!

* The "j" is pronounced as "y."

THE HATTER

Danish

North Seeland is a section of Denmark where The Hatter is a popular dance among the peasants.

Record: Victor 20449.

Music: 2-4 meter. Quick, even, and lively tempo. Count each measure One, Two.

Formation: Four couples form a single circle facing inward. The girl stands on the right side of her partner.

Meas.

Description

Figure I

"The Whole Family"

- 1-8 The eight dancers join hands to form a circle. In this position they circle to the left and with buzz steps. (See teaching suggestions.) They stop, release hands, and face partner on the last count.

Chorus

"Stamp and Clap"

- 9-10 Stamp in place three times alternating feet (counts 1, 2, 1); pause (count 2).
11-12 Clap own hands together three times (counts 1, 2, 1); pause (count 2).
13-16 Repeat stamping and clapping, facing partner.



The Hatter, Chorus: "Grand chain." Touch right hands, pass right shoulders; touch left hands, pass left shoulders.

- 9-16 Turn back to back with partner and face the dancer on the other side; stamp and clap with the neighbor as described for meas. 9-16 above. On the last beat turn to face partner again.

"Grand Chain"

- 17-24 Girls are facing clockwise, boys counter clockwise. Boys and girls proceed around and the circle in opposite directions, giving the right hand to partner, left hand to next dancer, right to the next, and so on, skipping one skip step to each measure, giving right hands on meas. 17, left on meas. 19, right on meas. 21, left on meas. 23. All are in original positions on the last beat.

Figure II

"Partners Swing"

- 1-8 Partners face each other, join both hands with arms extended straight forward, and
and swing in place to the right with buzz steps.
1-8

Chorus

Repeat "Stamp and Clap" and "Grand Chain."

Figure III

"Girls' Basket"

- 1-8 Girls, with buzz steps, go toward the inside of the circle and toward the left far enough
and to form a circle by grasping the elbows of the girls on either side, and continue
1-8 buzzing toward the left. They finish in their own place on the floor.

Chorus

Repeat "Stamp and Clap" and "Grand Chain."

Figure IV

"Boys' Basket"

- 1-8 Boys, with buzz steps, go toward the inside of the circle and toward the left far enough
and to form a circle by grasping the elbows of the boys on either side, and continue
1-8 buzzing toward the left. They finish in their own places on the floor.

Chorus

Repeat "Stamp and Clap" and "Grand Chain."

When the phonograph record is used there is just enough music to do the entire dance once through and to repeat Figures III, IV, and I, with the Chorus after each figure, finishing with "Partners Swing."

Teaching suggestions:

The terms "Whole Family," "Partners Swing," "Boys' Basket," "Girls' Basket," "Stamp and Clap," and "Grand Chain" are cues used in calling the figures.

Teach the buzz step as a class exercise in a circle before dividing into groups. Count each measure 1, 2. On count 1 cross the right foot over in front of the left foot and place the weight on it. On count 2 step sideways to the left on the left foot. Accent count 1 slightly.

Keep the steps light and springy. Shoulders are squarely to the center of the circle toes pointing toward the center, feet well forward, and head and shoulders well back. The following order assists in learning the step; (1) Place the right foot slightly forward; raise it just off the floor. Mark time in place of beginning with the right foot.

(2) Then change the weight with a spring, running in place with the right foot forward.

(3) Now dance toward the left, keeping the right foot forward and across the left.

The whole class can learn the stamping and clapping together in one circle. Let them face the center and practice the stamps and claps counting, "One, two, three, hold." Then they face their own partners and stamp and clap with partner, then with neighbor, and repeat again with partner and with neighbor.

The "Grand Chain" is known more commonly as "The Grand Right and Left." It can be taught to the entire class in one single circle. The girls stand facing the boys who are their partners. Boys are facing counter clockwise, girls clockwise. The following procedure assists in teaching:

(1) Let the boys stand still and the girls walk around clockwise passing the first boy by the right shoulder, the next boy by the left shoulder, and so on, walking in a zigzag path around the circle and to their own places.

(2) The girls stand still while the boys proceed around the circle counter clockwise in a zigzag path, passing the first girl by the right shoulder, the next by the left, and so on.

(3) Let both boys and girls walk, impressing upon them that they must give alternate hands, walk in the zigzag path, and that at no time is the arm placed across the body but always forward and out to the side.

(4) Before skipping the "Grand Chain" let the children stand still and practice presenting the alternate hands without touching partner. For example for meas. 17-18 the children may say, "Skip and skip" and place the right hand forward; then for meas. 19-20 as they say, "Skip and skip" they place the left hand forward. The alternate hands then are presented alternate measures while one skipping step is taken to each measure.

If the children find it too difficult to learn the "Grand Chain" they may skip around, boys going counter clockwise and keeping toward the outside while the girls go clockwise and keep to the inside.

HEWITT'S FANCY

English

Hewitt's Fancy is an English Country Dance particularly suited to be danced out-of-doors and by large groups. It is a dance of simple unaffected movements, with a continual change in the meeting and courteous greeting of opposite couples.

Record: Victor 21620.

Music: 2-4 meter. Moderate tempo for sliding, walking, or skipping. Count each measure One, Two.

Formation: Two couples stand side by side to form a straight line of four dancers, boys standing at left of partner. The lines arrange themselves so that they face each other. The circular formation shown in the diagram is suited for large spaces. In case the space is particularly small, couples may face each other in place of having lines of four dancers. Alternate lines are numbered (1) or (2). All dancers in each line join hands sideways.



Meas.

Description

Figure I

- 1-2 Number 1 line walks three steps forward toward number 2 line and curtsies; at the same time Number 2 line slides four sliding steps toward the right.
- 3-4 Number 1 line walks three steps backward to place and pauses; at the same time Number 2 line slides four steps toward the left to place.
- 5-6 Number 2 line walks three steps forward toward number 1 line and curtsies; at the same time number 1 line slides four slides toward the right.
- 7-8 Number 2 line walks three steps backward to place and pauses; at the same time number 1 line slides four sliding steps toward the left to place.
- 1-8 Repeat the steps of meas. 1-8 above; i.e. Ones walk while Twos slide; Twos walk while Ones slide.

Figure II

- 9-12 Numbers 1 and 3, 2 and 4 join right hands diagonally across, thus forming two right hand stars in each group of eight dancers. All skip around eight skipping steps.
- 13-16 All release right hands, join left hands with the same person, and skip around in the opposite direction to original positions with eight skipping steps.

- 9-12 All release hands, join hands again with the dancers on either side, and those on the ends reach across with their free hand so that a circle of eight is formed. All skip eight skipping steps toward their right in a circle.
- 13-16 All turn and skip in the opposite direction finishing in original positions in lines facing opposites.



Hewitt's Fancy, Figure II: Right hand stars.

Figure III

- 1-2 With hands joined with the dancers on either side, all walk forward toward the line opposite three steps and curtsy.
- 3-4 All walk backward three steps and pause.
- 5-8 Release hands. All walk forward and pass through the opposite line. In doing so each dancer keeps to his own right, passing left shoulder to left shoulder with the dancer directly opposite. This brings each line facing a new line of four ready to begin the dance again with new opposites. If the long formation is used, as soon as lines have passed through, each dancer turns around to face in the opposite direction. Thus lines have the same opposites each time, but alternate times dance facing in different direction.

Teaching suggestions:

The floor pattern should be familiar to the children before they attempt to dance with the music. They should walk through the dance until they can follow the figures without difficulty.

The walking step used throughout the dance should be light and springy, two steps to each measure.

The curtsy is done as follows: The girls place the toe of one foot close behind the heel of the other foot and make a little bob by bending the knees slightly, at the same time nodding the head. The boys merely nod the head.



Hewitt's Fancy, Figure II: Circle of eight.

The teacher may accompany the movements with the following words:

Figure I

- 1-2 Ones walk forward, twos slide right,
- 3-4 Ones walk backward, twos slide left;
- 5-8 Twos walk forward, ones slide right, twos walk backward, ones slide left.
- 1-8 (Repeat the words given above.)

Figure II

- 9-12 Right star, three, four, five, six, change hands,
- 13-16 Left star, three, four, five, six, form the circle;
- 9-12 All hands joined, skip to your right, five, six, the other way;
- 13-16 Skip to the left, three, four, five, six, form two lines.

Figure III

- 1-2 Walk forward, three, curtsy,
- 3-4 Walk backward, three, pause;
- 5-8 Walk forward, keep to the right, pass through, and start again.

For a maypole dance, the last formation suggested may be used, i.e. couples facing each other in a circle around the maypole.

HOP MOTHER ANNIKA

Swedish

In Sweden this dance is called Hopp Mor Annika. Partners trip along with hands joined, swinging the arms vigorously as they go, and, as the music changes, they change to a free and easy skip. Playfully they stop and play a sort of "Pease Porridge Hot" game, clapping hands with their partners.

Record: Victor 21618.

Music: 2-4 meter. There are two unnumbered measures which serve as an introduction. Count each measure One, Two. Music played in quick and light rhythm.

Formation: Partners form a double circle facing counter clockwise. Boy stands at the left of his partner.

| Meas. | Description |
|-------|-------------|
|-------|-------------|

On the first measure of the introduction, partners face each other and curtsy; boys bend forward slightly from the waist with a straight back, keeping feet together; girls bob down slightly, placing the toe of one foot close behind the heel of the other and bend the knees.

On the second measure of the introduction, partners join inside hands (boy's right, girl's left) and face counter clockwise. The outside hand is placed on the hip.

Figure I

| | |
|-----|---|
| 1-4 | Partners walk around the circle briskly, taking two steps to each measure, swinging and the joined hands. |
| 1-4 | |

Figure II

| | |
|-----|--|
| 5-8 | They then skip around the circle taking two skipping steps to each measure and still and swinging the joined inside hands. They finish facing each other in a double circle. |
| 5-8 | |

Figure III

| | |
|-------|--|
| 9 | Partners clap right hands together (count 1); they clap their own hands together (count 2). |
| 10 - | Partners clap left hands together (count 1); they clap their own hands together (count 2). |
| 11-12 | Partners continue the hand clapping in the same rhythm, alternating "right, one's and own, left, one's own," making two claps to each measure. |
| 9-12 | |

Figure IV

| | |
|-------|---|
| 13-20 | Partners join inside hands and polka around the circle, (see teaching suggestions); beginning with outside foot and turning first face to face, then with inside foot and turning back to back. |
|-------|---|

Teaching suggestions:

To teach the clapping let the children learn it at their desks or tables. Strike the desk with the right hand (count 1); strike own hands together (count 2); strike the desk with the left hand (count 1); strike own hands together (count 2). Then let them practice with a neighbor.

To teach the polka (N.B. The description given below is a modification of the authentic polka step, having been simplified to meet the ability of young children) :

(1) All in a single circle, facing the center, slide eight slides around the circle counter clockwise; then with backs toward the center they continue sliding counter clockwise.

(2) Facing the center slide counter clockwise four slides, then with backs to center continue four slides; repeat with face to center and then with back to center.

(3) Facing center take two slides, then with backs to center, and continue alternating with face to center, and then back.

(4) The step done in the dance: Stand beside partner, joining inside hands. Begin with the outside foot (i.e. the foot farthest away from partner,—boy's left, girl's right). Hold joined hands well back. Take two slides facing partner. Turn back to back swinging the joined hands downward and forward, and slide two slides. Continue sliding two slides facing partner and two slides back to back with partner.

If the children find the polka step too difficult to do with satisfaction they may join both hands with partner, extending the arms straight sideward and slide around the room, turning as they wish; or they may skip around the circle with inside hands joined.

The teacher may accompany the movements with the following words:

Introduction: Bow to your partner; take the hand and turn.

Figure I:

Here we go, to and fro, walking all together so;
Here we go, to and fro, walking all together so.

Figure II:

Skip and skip, skip and skip, tra la, la, la, la, la, la;
Skip and skip, skip and skip, tra, la, la, la, face your partner.

Figure III:

Right, your own; left, your own; right, your own; left, your own.
Right, your own; left, your own; right, your own; left, your own.

Figure IV:

Face your partner, turn your back, face your partner, turn your back;
Face your partner, turn your back, face your partner, begin again.

JOHN BROWN

American

John Brown was an old, favorite country dance, originally found in Connecticut. This dance and many others have been given to us from the memory of the old fiddlers and others who attended the old time "kitchen and barn" dances after the Civil War period. This is one of the simplest quadrilles or old square dances.

Record: Columbia 979.

Music: 2-4 meter.

Formation: Four couples from a square, number one and three couples facing each other; number two and four couples facing each other. Girls stand on right side of partner. An extra boy, who is called "John Brown" is in the center.

| Meas. | Calls | Description |
|-------|--|--|
| 1-4 | "Ladies forward and salute John Brown." | The four girls advance three steps toward "John Brown" and make a slight bob curtsy. The go backward to place. |
| 5-8 | "Gentlemen forward and salute John Brown." | The four boys advance four steps toward John Brown, salute him, and go backward to place. |
| 9-16 | "Right hand to partner, and grand right and left." | Face partner, touch right hands; go to the next person passing right shoulders. Touch left hand with this person and go to the next, passing left shoulders. Touch right hands with this person and go to the next, passing right shoulders; proceed in this manner, passing left and right until the next call. During this figure John Brown has stepped into the circle going in the same direction as all of the other boys. |
| 17-24 | "Promenade all." | Each boy quickly takes the girl nearest him joining his right hand with her right hand, and his left with her left. This leaves one boy without a partner. He becomes John Brown in the center, while the others take the country dance step or the gallop step around and form a new square. |

Teaching suggestions:

Before dividing the class into groups of four couples and an extra boy for each, give the calls and walk through the figures with all of the couples in one large circle. It is learned more easily when done in this formation. Then do the dance with music; and finally divide into groups and do with music.

The country dance step is an easy, springy, walking step suggesting a swagger, raising the elbows at each step and shuffling the feet slightly. Two steps are taken to each measure.

The gallop step is done by sliding forward on the same foot for each step with a slight spring from the rear foot.

The calls are given just before the steps are to be taken. A child may be chosen to be "caller."

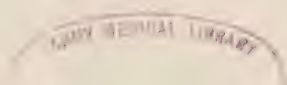
The boys may salute John Brown by touching him on the shoulder.

JOLLY IS THE MILLER

English

Jolly Is the Miller has been a favorite singing game played at parties for many years. Its background is probably several hundred years old. When people used to bring their grain to the mill to be made into flour, the miller more often than not was paid in kind,—i.e. he took some of the grain as his payment for his services. People used to have many a joke at the expense of the miller whom they accused of grabbing slyly more than his fair amount.

In the game we play, the miller is the center player who grabs a partner for himself "as the wheel goes 'round."



Record: Victor 20214.

Music: 4-4 meter. Four walking or four skipping steps to each measure.

Formation: Double circle. Partners facing counter clockwise, inside hands joined.

| Meas. | Words | Description |
|-------|--|--|
| 1-6 | Jolly is the miller, who lives by the mill; The wheel goes round with a right good will; One hand in the hopper, and the other in the sack, the | All march or skip forward, swinging their joined hands, and singing the words as they go. |
| 7-8 | Right steps forward, and the left steps back. or (The girl steps forward, and the boy steps back.) | Partners release hands. The one on the right steps forward, the other steps backward. Thus all have new partners. |

Teaching suggestions:

To teach measures 7-8:

Let boys (inside dancers) stand in place and the girls step forward to the next boy ahead of their partners. Then let the girls (outside dancers) stand in place and the boys step backward to the next girl. This is done without music.

After the children know the dance, it adds to the fun to let an extra boy (or two) stand in the center of the circle to represent the farmer. During meas. 1-6 he walks around picking out a partner for himself, and, while the dancers are changing partners in meas. 7-8, he grabs one of the girls, thus leaving some other boy without a partner. That boy must go to the center to try his luck at getting a partner next time.

Instead of partners holding inside hands they may join hands with a skater's position,—i.e. the boy takes the girl's right hand in his right and her left hand in his left, arms crossed in front. Two ways of doing meas. 7-8 are suggested:

- (a) Meas. 7: The boy swings the girl around in front of him self to the inside of the circle on his left side.

Meas. 8: He swings her around to the outside as at the beginning.

- (b) Meas. 7: Partners turn around to face in the opposite direction, making the turn toward each other as they take four steps.

Meas. 8: They turn around again to face front, taking four steps.

When this interpretation is given there is no extra player in the center.

JUMP JIM CROW

American

When Minstrel shows were popular in this country, the favorite song was Jump Jim Crow. It has gradually become well known in certain parts of this country as a song and dance.

Record: Columbia 982.

Music: 2-4 meter. Moderate tempo. Played lightly and quite staccato. Count each measure, "One, and two, and."

Formation: Double circle, partners facing each other, both hands joined.

| Meas. | Words | Description |
|-------|--|---|
| 1 | Jump, jump, and | Jump lightly two times in place, keeping the feet together (counts one, two). |
| 2 | Jump Jim Crow; | Jump three times in place (counts one, and, two). |
| 3-4 | Take a little twirl, And then away we go. | Turn partner in a small circle clockwise with running steps; finish in original position. |
| 5 | Slide, slide, and | Two sliding steps going clockwise around the circle (counts one, two). |
| 6 | Stamp just so, then | Stamp three times alternating feet (counts one, and, two). |
| 7 | Take another partner, and | Partners release hands, progress one place to the right, join both hands with a new partner, and turn clockwise with running steps. |
| 8 | Jump Jim Crow. | Complete the turn with three jumps, feet together, and finish in a double circle as at the beginning of the dance. |

Teaching suggestions:

Walk through the floor pattern. Meas. 1-2, double circle, partners facing each other, all remain in place; meas. 3-4, turn partner around in small circle and return to place; meas. 5, slide two sliding steps clockwise around circle; meas. 6, remain in place; meas. 7, step sideways right to meet new partner, join hands, walk around in small circle; meas. 8, finish in double circle facing new partner.

Clap the rhythm thus:

| Meas. | | Meas. | |
|-------|------------------------|-------|------------------------|
| 1 | One, —, two, —, | 5 | One, —, two, —, |
| 2 | One, two, three, —, | 6 | One, two, three, —, |
| 3 | One, two, three, four, | 7 | One, two, three, four, |
| 4 | One, two, three, —, | 8 | One, two, three, —. |

The changes of position are made in quick succession. After the children have clapped the rhythm and walked the floor pattern, do the dance slowly before doing it in normal rhythm. On each repetition of the dance partners change on meas. 7. They must progress quickly to meet the new partner and begin the turn so that they will be in position in the double circle when the music stops.

LITTLE BROWN JUG

American

Little Brown Jug was one of the popular songs of the "fifties." It was used by singers and banjo players on the traveling wagon of Hamlin's Wizard Oil. This patent medicine made a fortune for its originators. George Hamlin, one of the heirs, became a noted concert tenor.

In the days when this song was sung, the "little brown jugs" were common household utensils used as containers for molasses, vinegar, and oil.

Record: Columbia 976.

Music: 2-4 meter. Two counts to each measure. Play in a lively manner.

Formation: Sets of four, two couples facing each other, with the girl on the right side of her partner.

| Meas. | Words | Description |
|-------|---|--|
| 1-4 | My wife and I live all alone In a little brown house we call our own. | Couples walk toward opposites, pass left shoulders, partners join left hands, and boy turns the girl around to the left, finishing in opposite couple's place (8 steps). |
| 5-8 | She likes 'lasses, I like tea; That's the reason we can agree. | Repeat all; returning to original positions (8 steps). |
| 9-10 | Ha, ha, ha, you and me, | Clap own hands three times, pause and repeat the three claps, in the rhythm of the words. |
| 11-12 | Little brown jug, how I love thee. | Join hands to form a circle of four, and slide four sliding steps to the left. |
| 13-14 | Ha, ha, ha, you and me, | Clap three times and repeat as in meas. 9-10. |
| 15-16 | Little brown jug, how I love thee. | Join hands to form a circle of four, and slide four sliding steps to the right. |
| 1-4 | If I had a cow that gave such milk, I'd dress her in the finest slik, | Partners, in dance position, dance the buzz step, turning to the right. |
| 5-8 | I'd feed her on the choicest hay, And milk her forty times a day. | Continue the buzz step reversing the direction of the turn. |
| 9-16 | Repeat words given above for meas. 9-16. | Repeat movements given above for meas. 9-16. |

Teaching suggestions:

The buzz step is done as follows: With the weight on the right foot, push with the left foot and turn around in place to the right; or with weight on the left foot, push with the right foot and turn around in place to the left.

The walking or sliding step may be taken in place of the buzz step.

The dance position is as follows: The boy holds the girl's left elbow with his right hand, she holds his right elbow with her left hand. The boy takes the girl's right hand in his left, his palm upward, hers resting on it, the arms extended sideward.

The boy turns his partner in meas. 1-4 as follows: He walks backward four steps and at the same time swings into the girl's place. He holds the girl's left hand in his right as he does so, and swings her forward into his former place.

Allow children to make up their own jingles.

LOTT 'IST TOD

Swedish

While Lott 'Ist Tod is credited as being a Swedish Folk Dance, it is really claimed by several other European countries as their own. In the middle of the last century it was a popular ballroom dance. It is also known as Ladita. The translation of the name is "Lottie is Dead."

The story goes that Lottie was a stingy old woman. At her death the relatives assembled to pay their respects. The first part of the dance is slow and mournful and the movements suggest grief at the loss of one for whom they felt sorry because she had lived such a lonely and unhappy life. The second part of the dance is merry and gay and shows the happiness they felt when they found that "Lottie" had remembered them all in her will.

Record: Victor 20988.

Music: 2-4 meter. The first two measures are played slowly, the third and fourth measures are played more quickly, while measures 5-8 are played in quick jig time. Count each measure "One, and two, and."

Formation: A single circle of partners facing each other; or partners scattered informally around the room. Partners join hands and extend the arms sideways at shoulder height.

Meas.

Description

Figure I

- 1 Step sideward toward the center of the circle and at the same time bend the body sideward downward in that direction (1); draw the other foot up to the inside foot and raise the body (and).
Repeat the step and draw with the body bending and raising toward the center of the circle (2, and).
- 2 Step and draw with body bending and raising twice more toward the center of the circle.
- 3-4 Start with the opposite foot and slide (or jump on toes) eight quick steps to original places.
- 1-4 Repeat the four slow step-draw steps toward the center and the eight quick slides or jumps in the opposite direction, finishing in place.

Figure II

- 5-8 With both hands still joined, but with arms extended straight forward, partners jig around the circle (or room) turning clockwise.

Teaching suggestions:

The jig is the same as the step-hop used in many other dances. To teach it, the teacher may say, "Stand on one foot; hop on it. Stand on the other foot; hop on it." Then after the children have learned to step and hop she may count, "One, hop; two, hop; one, hop, etc." in quicker rhythm.

To avoid dizziness, advise the children to jig four steps straight backward (or forward), then to turn four jig steps.

NORIU MIEGO

Lithuanian

Noriu Miego is a good "mixer," for parties especially, if the groups are changed frequently. It requires little skill and affords a great deal of fun. At the beginning the music is played very, very slowly. Each time it is repeated the tempo is increased a little until finally musician and dancers can go no faster.

The name is pronounced, Nor-i-u Mee-go with the accent on the first syllable of each part.

Record: Columbia 978.

Music: 2-4 meter. Two counts to each measure. Played very slowly at first. Tempo increased each time repeated.

Formation: Two couples form a square, all four dancers facing toward the center of the set. The girls place their hands on their hips, while the boys fold their arms high in front of the chest.

| Meas. | Description |
|-------|--|
| 1 | All, with a jump, place the right foot forward, pointing it toward the center of the square (1); hold the position (2). |
| 2 | All, with a jump, change the feet so that the left foot is pointing forward toward the center of the square (1); hold the position (2). |
| 3-4 | Make three quick changes of the feet with jumps, —right forward, left forward, right forward (1, 2, 1); hold the position (2). |
| 5 | Clap own hands together two times (1, 2). |
| 6-8 | Join right hands with the dancer diagonally across thus forming a right hand star, and walk around six steps. |
| 9 | Release hands and clap own hands together two times (1, 2). |
| 10-12 | Join left hands with the same person as before thus forming a left hand star, and walk around six steps in the opposite direction, finishing in original position. |

Teaching suggestions:

Get the rhythm of meas. 1-4 by clapping it before doing it with the feet. It is thus: One, —Two, —One, two, three—. Calling it "drum rhythm" makes it clear to the children.

To teach meas. 5-8 let the children clap two times and take six steps in place without forming the star and progressing. The steps are in exactly the same rhythm as the two claps.

Walk the dance very slowly before attempting to do it in faster rhythm.

The teacher may accompany the movements with the following words:

Meas.

- | | | |
|-------|---|--|
| 1 | Right foot | |
| 2 | Left foot | |
| 3-4 | Right foot, left foot, right foot, hold. | |
| 5 | Clap, clap, | |
| 6-8 | Right hands, walk around, and drop hands; | |
| 9 | Clap, clap, | |
| 10-12 | Left hands, walk around, and drop hands. | |

OLD DAN TUCKER

American

Old Dan Tucker is an old favorite in the middle west and is being revived by groups interested in the old fashioned dances.

Record: Victor 20447.

Music: 2-4 meter, played in a lively manner.

Formation: Any number of couples join hands and form a circle, boy at the left of the girl. An odd boy in the center is called "Dan Tucker" or "Old Dan."

| Meas. | Calls | Description |
|-------|---|--|
| 1-2 | "Balance all." | All take two walking steps forward and two backward. |
| 3-8 | "Allemande left." | Each boy takes the right hand of the girl at his left and turns her once around, then turns his partner, taking her left in his left hand. |
| 9-16 | "Right hand to partner and grand right and left." | Give right hand to partner, pass partner, give left hand to the next person, pass this person, give right hand to the next person, pass this person, give left hand to the next and so on, to the next call. This is done with the country dance step. "Old Dan" joins in. |
| 1-8 | "Promenade all." | Each boy takes the girl nearest him, taking her right in his right hand, taking her left hand in his left hand. All walk around the circle and the boy left without a partner takes his place in the center of the circle. |
| 9-12 | "Forward and back." | All join hands and take four steps to the center and four steps backward to place. |
| 13-16 | "All hands 'round and circle left." | With all hands joined, with the country dance step, go around the circle until the next call. Repeat all as many times as desired with a new "Dan" each time. On the last time call "Promenade all" for meas. 13-16. |

Teaching suggestions:

The country dance step is an easy, springy walking step suggesting a swagger, raising the elbows at each step and shuffling the feet slightly. Two steps are taken to each measure. The gallop step is done sliding forward on the same foot for each step and a slight spring from the rear foot.

The calls are given just before the steps are to be taken and are indicated in the description by quotation marks.

The words are as follows:

Yes, old Dan Tucker is a nice old man.
He washed his face in a frying pan,
We sent him whizzing to the bottom of the hill,
If he's not got up, he's lying there still.
Clear the way for old Dan Tucker
Who came too late to get his supper;
Clear the way for old Dan Tucker,
For he's a nice old man.

O SUSANNA

American

This popular song by Stephen C. Foster is a favorite among the children. The tune was popular during the Civil War days. Then the accompaniment to the dance was the fiddle played by the old fiddler who furnished the music and called the figures. It is still being danced in many rural districts and by groups who are interested in reviving the old-fashioned dances.

Record: Victor 20638.

Music: 2-4 meter.

Formation: Single circle, facing center, all hands joined. Boys stand at the left side of their partners.

| Meas. | Calls | Description |
|-------|-------------------------------------|---|
| 1-4 | "All hands round and circle right." | All go toward the right with eight steps. |
| 5-8 | "The other way." | All go toward the left with eight steps. |
| 9-12 | "Ladies to the center and back." | All drop hands, and the girls take four steps toward the center and four steps backward to place. |
| 13-16 | "Gentlemen the same." | The boys take four steps toward the center and four steps backward to place. |
| 17-24 | "Grand right and left." | Face partner, touch right hands, go to the next person passing right shoulders. Touch left hands with this person and go to the next, passing left shoulders. Touch right hands with this person, go to the next, passing right shoulders, and so on, passing left and right to the end of the music. Repeat the entire dance as many times as desired. The last time the dance is danced, instead of doing the "grand right and left" for meas. 17-24, call "Promenade to seats" and boys escort their partners to their seats. |

Teaching suggestions:

The step used throughout is a light, springy walking step with a slight shuffling of the feet. The skipping step may be used instead of the walking step.

A child should be selected to act as the "caller." The calls are given before the steps are to be taken and are spoken in rhythm with the music.

The words are as follows:

1. I came from Alabama
With my banjo on my knee;
I'm going to Louisana
My Susanna for to see,
It rained all day the night I left,
The weather was so dry,
The sun so hot I froze myself;
Susanna, don't you cry.

Chorus:

Oh, Susanna! Oh don't you cry for me,
For I come from Alabama
With my banjo on my knee.

2. I had a dream the other night
When everything was still;
I thought I saw Susanna come
A sauntering down the hill.
The red, red rose was in her hand,
The tear was in her eye.
I said, "I come from Dixieland,
Susanna, don't you cry."

PIG IN THE PARLOR

American

The Pig in the Parlor has long been a favorite at country dances. The "pig" must be alert to get a partner for himself so that the dancers will not lough and sing at him "There's the same old pig in the parlor."

Record: Columbia 979.

Music: 6-8 meter. Two walking or skipping steps to each measure.

Formation: A double circle, partners standing side by side facing counter clockwise, boys on the inside. One extra player, the "pig," stands in the center.

| Meas. | Description |
|-----------------|---|
| Figure I | |
| 1-16 | Partners join right hands, then left hands so that the arms are crossed. In this position they move around the circle counter clockwise with walking or skipping steps. |

Figure II

- | | |
|-------|--|
| 1-2 | Partners drop hands and face each other in a single circle, the girls facing clockwise, the boys in the opposite direction. They touch right hands and pass right shoulder to right shoulder to meet the next person whom they are facing. |
| 3-4 | They touch left hands with this person and pass on left shoulder to left shoulder to meet a third person. |
| 5-6 | They take the right hand of the third person, then give left hands also; the girls face around counter clockwise again, and take their place on the outside. |
| 7-12 | All promenade around the circle counter, clockwise, both hands joined with the new partner. |
| 13-14 | The boy with his right hand, pulls the girl across in front of himself and to the inside of the circle on his left side. |
| 15-16 | The boy guides the girl in front of himself and to the outside of the circle again. |

Teaching suggestions:

The walking steps should be light and springy with a suggestion of a swagger. The teacher may accompany the words of the second figure with the following cues:

| Meas. | Words | Cues |
|-------|--------------------------------|-------------------------------------|
| 1-2 | We've got a pig in the parlor; | Right hands, pass your partner, |
| 3-4 | We've got a pig in the parlor; | Left hands, pass the second, |
| 5-6 | We've got a pig in the parlor; | Join right hands and then the left, |
| 7-8 | And he is Irish too. | All promenade. |
| 9-12 | And he is Irish too; | All promenade. |
| | And he is Irish too; | All promenade, |
| 13-14 | We've got a pig in the parlor; | Swing the girl to your left side; |
| 15-16 | And he is Irish too. | Then swing her right again. |

POLLY WOLLY DOODLE

American

The song has been called the "stock nonsense song of America." It is one of the many songs that originated during the Reconstruction Days following the Civil War. The children of West Virginia were the first known to have made a simple, joyous dance pattern to the old tune.

Record: Columbia 982.

Music: 4-4 meter.

Formation: Double circle, partners facing, the boy on the inside facing the girl on the outside. The partners' hands are joined.

| Meas. | Words | Description |
|-------|--|---|
| 1-2 | Oh, I went down south for to see my Sal. | Four slide steps sideways counter clockwise. |
| 3-4 | Sing Polly Wolly Doodle all the day. | Partners hook right elbows, run eight steps in a small circle, turning partner, and finish in original positions. |
| 5-6 | My Sal she am a punky gal. | Four slide steps sideways clockwise. |
| 7-8 | Sing Polly Wolly Doodle all the day. | Partners hook left elbows, run eight steps in a small circle, turning partner, and finish in original positions. |
| 9 | Fare thee well, | Bow to partner. |
| 10 | Fare thee well, | Bow to partner. |
| 11-12 | Fare thee well, my fairy fay, | Each dancer turns a quarter turn right (girls facing counter clockwise, boys clockwise) and runs on toes eight steps away from partner. |
| 13-14 | For I'm going to Louisiana, for to see my Susyanna, | All turn a half turn so they face in the opposite direction, and return to partner with running steps. |
| 15-16 | Sing Polly Wolly Doodle all the day. | Partners hook right elbows, run eight steps in a small circle, turning partner, and finish in original positions. |

Teaching suggestions:

A slide step is done by sliding the leading foot to the side then bringing the other foot up to it and placing weight on the following foot. Repeat, the same foot leading each time.

Allow the children to swing and sing the song to learn the rhythm.

A walking step may be used instead of a running step.

After the children know the dance very well, they may, on the last two counts of the music, leave partners and pass to the next dancer on their right.

The children should be encouraged to add other figures for the various verses, some of which are given below:

Oh, my Sal, she am a maiden fair, Sing Polly Wolly Doodle all the day.
With curly eyes and laughing hair, Sing Polly Wolly Doodle all the day.

Chorus: (Repeat after each verse).

Fare thee well, Fare thee well, Fare thee well, my fairy fay;
For I'm going to Louisiana, for to see my Susyanna,
Sing Polly Wolly Doodle all the day.

Oh, a grass-hopper sittin' on a railroad track, Sing Polly Wolly Doodle all the day.
A-pickin' his teeth with a carpet tack, Sing Polly Wolly Doodle all the day.

Oh, I went to bed, but it wasn't any use. Sing Polly Wolly Doodle all the day.
My feet stuck out for a chicken roost. Sing Polly Wolly Doodle all the day.

Behind the barn, down on my knees, Sing Polly Wolly Doodle all the day.
I thought I heard that chicken sneeze, Sing Polly Wolly Doodle all the day.

He sneezed so hard with the whooping cough, Sing Polly Wolly Doodle all the day.
He sneezed his head an' tail right off. Sing Polly Wolly Doodle all the day.

POP GOES THE WEASEL

American

When country folks came for miles in the fall to help a neighbor husk his corn, it was the occasion for a general get-together and a good time. After the work was finished, refreshments of apples and cider, pop corn, doughnuts, and pies were served, and then the floor was cleared for the dancing. The music was usually a squeaky old fiddle played probably by one of the old men who called out the figures as the dancers swing their partners and their neighbors around in the rollicking figures which they all knew so well.

Record: Victor 20151.

Music: 6-8 meter. Play in brisk skipping time.

Formation: A double circle of partners. Alternate couples face in opposite directions to form sets of fours. The girl stands at the right of her partner. Number all couples facing in one direction One and the other couples Two. Partners join inside hands.

| Meas. | Words | Description |
|-------|---|--|
| 1-2 | All round the cobbler's bench, | Dancers all skip in place four skipping steps. |
| 3-6 | The monkey chased the weasel; The weasel thought 'twas all in fun; | The four in the set join all hands around to form a small circle, and skip toward their own left. They finish in their original positions. |
| 7-8 | Pop goes the weasel. | Number Ones raise their joined inside hands to form an arch and skip forward four steps; Number Twos skip forward at the same time, go under the arch, and meet the next Number Ones. As Number Twos pop under the arch they sing the word "pop" and clap their own hands sharply together. |

Teaching suggestions:

Walk through the dance with no skipping until all know exactly where they must be as they sing the accompanying words.

Practice the clap while the music is being played. Be sure everyone claps at the same time on the word "pop."

Each time the dance is repeated everyone meets new opposites.

Some additional verses are:

Our Mary's got the whooping cough,
Johnny's got the measles;
That's the way our money goes,
Pop goes the weasel!

A penny for a spool of thread,
A penny for a needle,
That's the way the money goes,
Pop goes the weasel!

PUSH THE BUSINESS ON

English

Record: Columbia 980.

Music: 6-8 meter. Count each measure, "One, two." Quick and lively tempo.

Formation: Single circle of partners facing the center, all hands joined.

| Meas. | Words | Description |
|-------|---|---|
| 1-6 | I'll buy a horse and buy a pig, And all the world shall dance a jig, And I'll do all that ever I can to | With all hands joined the circle skips or takes sliding steps counter clockwise, two skips or slides to each measure. |
| 7-8 | Push the business on; to | All drop hands and turn alone in place, clapping hands together three times; finish facing partner. |
| 9-10 | Push the business on; and | Clap both hands with partner three times. |

11-12 I'll do all that ever I can to

Place both hands on partner's elbows and turn a circle in place with skipping steps; finish in place, facing partner.

13-14 Push the business on.

The boy, with a little push, sends the girl on to the boy behind him, at the same time receiving a new partner from the boy ahead of him.

Teaching suggestions:

Walk through the figures in order to learn the floor pattern, using no music.

Clap meas. 7-8, 9-10 standing in place, then as given in the description above, turning alone with the first three claps, facing partner and clapping his hands on the second three claps.

Practice changing partners as described for meas. 13-14. Let the girls stand still while the boys pass on. Then let the boys stand and the girls pass. When they have learned the change, let them both pass at the same time.

RIBBON DANCE

English

The Ribbon Dance is a present day English dance as well as one which was danced in times long past. In the days when all of the people of the villages celebrated May Day it was danced on the village green in front of the throne of the May Queen. Probably garlands of flowers were used in place of the ribbons.

Record: Victor 21619.

Music: 4-4 meter. Count each measure "One, two."

Formation: Six couples stand in column formation facing up the room. Boys stand on the left side of their partner. The couples are numbered 1, 2, 1, 2, 1, 2. Number 1 couples turn about to face number 2 couples. Each couple holds opposite ends of one ribbon in the right hand.

Meas.

Description

Figure I

1-2 All couples walk forward toward their opposites, exchanging places with them. In doing so number Ones lower their ribbons and walk between number Twos, who hold their ribbons high. On the last count of the music all face in the opposite direction, making the turn toward their partners.

3-4 All return to original positions; as couples exchange places this time, number Twos lower the ribbons and walk between opposites while number Ones hold their ribbons high. On the last count of the music all turn to face in the opposite direction.

5-8 Repeat the steps for meas. 1-4 described above except that on the last count of meas. 8 all couples face up the room.



Ribbon Dance, Figure I: Couples walk toward their opposites, exchanging places with them.

Figure II

- 9-12 The foot couple remains in position and holds the ribbon high to form an arch. The girls of all other couples release their end of the ribbon, the boy holding it and swinging it as he dances. Then all couples except the foot couple "cast off." To do this the head couple turn away from each other, the boy turning left and the girl turning right, and face toward the foot of the room. They then skip to the foot and beyond the arch, the girls following the head girl and the boys following the head boy.
- 13-16 The head couple pass under the arch and up to their original positions, the girl taking her end of the ribbon as she meets her partner. Both immediately raise the ribbon high. All other couples following do likewise so that, on the last count, all couples stand in two lines facing partners and holding their ribbons high to form an arch.
- 17-20 The first two couples, number Two leading, join both hands with partners, lower their ribbons, and slide to the foot of the set under the arches formed by the four ribbons of the other couples. They remain there and become the two foot couples while the third and fourth couples become the two head couples.
- 21-24 All couples, with short sliding steps, move toward the head of the room so that the entire set occupies the same place on the floor as at the beginning; number Ones turn to face number Twos, ready to dance figure I again.

Teaching suggestions:

Children should walk through all of the figures to learn the floor pattern before attempting to dance with the music.

The ribbons are about six feet long and six or eight inches wide. Paper cambric or cheese-cloth are suitable materials to use, but crepe paper will answer the purpose. For practice two colors of heavy jute string can be used. The effect is pleasing when ribbons of two colors are used, couples One having one color, couples Two another.

It is advisable that children hold the ribbons at least six inches from the end because they are easily dropped. The ribbons are held in the right hand throughout the dance except during the time the girls release them during the first part of the second figure. When the ribbons are held high they should be stretched tightly between the children who hold them.

To teach which way to turn and when to hold the ribbons high and low in figure I, let all of the children practice facing in the same direction. Note that when walking toward the front of the room the ribbons are high, and when walking toward the rear of the room the ribbons are low.

Meas. 1-2: All of the children walk forward, holding the ribbons high, partners as far away from each other as the length of the ribbons will permit. The teacher may say, "All walk forward, turn around." Partners turn to face the rear, making their turn toward each other.

Meas. 3-4: All walk toward the rear of the room, holding the ribbons low, partners close together, side by side, and inclining the head forward. The teacher may say, "All walk forward, turn around."

The children, having repeated the walking and turning several times, learn the timing, and can perform the motions quite mechanically. Then they are ready for number Ones to face about so that the sets of four do the weaving over and under each others' ribbons as described for figure I.

In dancing figure II there must be no hesitation in getting started because there is just enough music to allow five couples to pass to the rear and under the arch to place again. It is necessary that the teacher watch the rear couple to see that they remain in place to form the arch. The step throughout the dance should be a springy walk.

The teacher may accompany the movements of the dance with following words:

Meas.

- | | | | |
|-------|---|---|--------------------|
| 1-2 | Ones go under, all turn around, | } | Over and under |
| 3-4 | Twos go under, all turn around, | | |
| 5-6 | Ones go under, all turn around, | | |
| 7-8 | Two go under all face front. | | |
| 9-12 | Foot couple stays and forms an arch Head couple leads around to the foot; | } | Arch and promenade |
| 13-16 | All under the arch and up to your place, Hold your ribbons high to make the arch; | | |
| 17-20 | The first two couples join partner's hands And then they slide down toward the foot; | } | Fours under |
| 21-24 | All the others slide up, And all face front to start again. | | |

ROVENACKA

Bohemian

Record: Columbia 980.

Music: 2-4 meter. Count each measure "One, and two, and." The first figure is played slowly. The second is played in a lively manner.

Formation: A double circle, partners facing each other, the boy on the inside.

Meas.

Description

Figure I

- 1 All stand in place.
- 2 Each dancer stamps three times, alternating feet (one, and, two) ; pause (and).
- 3 All stand in place.
- 4 All clap their own hands together three times (one, and, two) ; pause (and).
- 5 Shake the right forefinger at partner three times (one, and, two) ; pause (and).
- 6 Turning away from partner, run around in a small circle in place.
- 7-8 Stamp once with one foot, and hold.

Figure II

- 9-24 Partners, standing side by side, turn to face counter clockwise, with inside hands joined and outside hand on hip. They begin with the inside foot and polka around the circle, taking one polka step to each measure.

Teaching suggestions:

The polka step is done as follows: With a preliminary hop on the inside foot, step forward on the outside foot (one) ; close the inside foot to the outside (and) ; step forward on the outside foot (two) ; the preliminary hop for the next measure comes on the last part of the beat (and). The next polka step begins with the hop on the outside foot.

When skill has been gained in dancing the polka step, the children may turn first face to face, then back to back.

If the children prefer they may substitute the step-hop for the polka step. The step-hop is done thus: Stand on one foot; hop on it. Stand on the other foot; hop on it. Then do the step counting, "One, hop, two, hop, one, hop, etc." step-hopping alternately on one foot, then the other.

It is advisable to practice either the polka or the step-hop in class formation and without partners before attempting to dance it with a partner.

The teacher may accompany the movements with the following words:

Meas.

- 1 Stand still,
- 2 Tap, tap, tap ;
- 3 Stand still,
- 4 Clap, clap, clap ;
- 5 Shake your finger,
- 6 Turn around and
- 7-8 Stamp, and hold.
- 9 Face your partner,
- 10 Turn your back,
- 11-24 Face your partner, turn your back, etc.

SELLENGER'S ROUND

English

Sellenger's Round is known or spelled differently in various books. It is sometimes called Sillinger's Round or St. Leger's Round and appears to have been named for the man who wrote it. In Playford's Dancing Master, a very ancient book which describes dances of days long past in England, it is called "The Beginning of the World." It is one of the oldest English tunes, dating back at least to the year 1450 and has been used for country dances and festivals through all these years. It used to be a maypole dance with a tree as the center.

Record: Victor 20445.

Music: 6-8 meter. Count each measure, "One, and, two."

Formation: Any number of couples form a single circle, the boy standing at the left of his partner. All hands are joined.

| Meas. | Description |
|----------|-------------|
| Figure I | |

1-4 Slide eight sliding steps to the left, two steps to each measure.

5-8 Slide eight sliding steps in the opposite direction (right).

Chorus

9 All drop hands. Balance forward right. To do this:

Step forward on the right foot (one); draw the left foot up to it and at the same time rise on toes (and); lower the heels (two).

10 Balance forward left. This is done as in measure 9 using the opposite foot.

11-12 Move four steps backward, turning on the last step to face partner.

13-14 "Partners set." The "Set" is done as follows:

Meas. 13: Step sideward on the right foot (one); draw the left foot up to it and at the same time rise on toes (and); lower the heels (two).

Meas. 14: Step sideward on the left foot (one); draw the left foot up to it and at the same time rise on toes (and); lower the heels (two).

15-16 "Turn single": To do this each turns a small circle in place to his own right with four steps ("Turn single" is always to the right).

9-16 Repeat the movements described for meas. 9-16 above.

Figure II

1-2 All join hands and move four steps toward the center.

3-4 All move backward four steps to place.

5-8 Repeat the four steps forward and the four steps backward. Drop hands on the last not of the music.



Sellenger's Round, Figure III: "Partners side."

Chorus

Repeat steps described above for meas. 9-16 and repeat.

Figure III

- 1-4 "Partners side." Partners face each other. With four steps each goes to partner's place, turns, and returns to own place with four more steps.
- 5-8 Repeat "partners side."

Chorus

Repeat steps described for meas. 9-16 and repeat.

Figure IV

- 1-4 "Partners arm with right." Partners go toward each other, hook right elbows together, swing once around, release elbows, and return backward to place.
- 5-8 "Partners arm with left." Partners go toward each other, hook left elbows together, swing once around, release elbows, and return backward to place.

Chorus

Repeat steps described for meas. 9-16 and repeat. When the record is used, repeat figure I and the chorus, finishing with the "honor" on measure 16. (See teaching suggestions.)

Teaching suggestions:

Children should walk through the figures to learn the floor pattern before attempting to do the dance with music.

Steps should be done lightly on the balls of the feet, heels lifted not more than two or three inches from the floor, with a spring in the ankle and knee.

The step used is half way between a walk and a run, very smooth and quiet. The body should be held erect and the arms should be relaxed.

The teacher may accompany the movements with the following words:

Figure 1: Slide to the left, three, four, five, six, the other way;
Slide to the right, three, four, five, six, drop hands.

Chorus: Right, up, down; left, up, down; move back and face your partner;
Step right, up, down; step left, up, down; turn a single in place.

(Teacher repeats the words given for chorus)

To teach "Partners side" have partners join left hands and go to partner's place, keeping toward the right as they pass partner, four steps. Change hands, join right hands, and return to own place with four steps, keeping to own left. When the children have learned in which direction to turn, let them cross over and return without having hands joined.

To teach "Partners arm with right" have partners move forward two steps before hooking right elbows, they then hook elbows, turn once around with four steps, release elbows, and return backward to place with two steps.

The "honor" finishes all English country dances. It is a simple mark of courtesy. The boy makes a very slight movement forward from the waist, bending the head a little. The girl places the toe of one foot close behind the heel of the other foot, makes a slight bobbing curtsy by bending the knees a very little, and at the same time, she too, bends her head a little. This is done while the musician retards the last of measure 15 and measure 16.

SEVEN JUMPS

Danish

Seven Jumps is danced in a number of ways depending upon the district in which it is done. In Jutland it is danced by two men. In the Od district, instead of placing the forehead on the floor in the last figure, one of the men turns a somersault over the back of his partner. In some part of the country Seven Jumps is danced by a man and a woman together, while in other parts of the country, several couples form a group. Sometimes a leader stands in the center of a ring formed by the several couples. He watches each dancer hoping to catch one who fails to hold the position on the long note of the music which indicates a "hold." Anyone whom he can catch is required to pay for the refreshments of all of the others in the group.

Record: Victor 21617.

Music: 2-4 meter. Count each measure "One, two."

Formation: A single circle of any number of dancers, all hands joined.



Jump 1.



Jump 3.



Jump 4.



Jump 5.



Jump 6.



Jump 7.

Meas.

Description

Chorus

- 1-8 Step-hop eight times alternating feet, the circle swinging around clockwise to the left.
 9-16 Jump high in place (meas. 9), and continue with step-hops in the opposite direction.

Jump 1

- 17 Release hands. All face center. Each dancer places hands on his own hips and raises the right knee forward, balancing himself on his left foot.
 18 Stamp the right foot on the floor (1); hold the position ready to join all hands and dance the Chorus again.

Jump 2

- 17 As above.
 18 Stamp the right foot (1); raise the left knee forward (2).
 19 Stamp the left foot (1); hold the position ready to dance the Chorus.

Jump 3

- 17-18 As above.
 19 Stamp the left foot (1); Raise the right foot off the floor (2).
 20 Kneel on the right knee (1); hold the position ready to dance the Chorus.

Jump 4

17-19 As above.

20 Kneel on the right knee (1) ; weight off the left foot (2).

21 Kneel on the left knee also (1) ; hold the position ready to dance the Chorus. (The dancer is now on both knees.)

Jump 5

17-20 As above.

21 Kneel on both knees (1) ; raise the right elbow sideways, hand off hip (2).

22 Place the right elbow on the floor (1) ; hold the position ready to dance the Chorus. (Dancer kneeling on both knees, one elbow on the floor.)

Jump 6

17-21 As above.

22 Place the right elbow on the floor (1) ; raise the left elbow sideways hand off hip (2).

23 Place the left elbow also on the floor (1) ; hold the position ready to dance the Chorus. (Dancer kneeling on both knees, both elbows on the floor.)

Jump 7

17-22 As above.

23 Place both elbows on the floor (1) ; raise the head as high as possible (2). Place the forehead on the floor between the elbows (1) ; hold the position ready to dance the Chorus.

1-16 Chorus.

Teaching suggestions:

The Chorus begins the dance, ends it, and is danced between each of the "Jumps."

Hold the final note longer than other notes, and vary the intervals which it is held.

To teach the chorus:

Meas. 1-8: Have the children stand in place and mark the rhythm by raising and lowering the heels twice to each measure, accenting count one.

Meas 9: Jump once high in place.

Meas. 16-16: Continue marking the rhythm in place as in meas. 1-8.

To teach the step-hop the teacher may say:

"Stand on one foot, hop on it; stand on the other foot, hop on it." Then she may say, "One, hop, two, hop, one, hop, etc.," the children alternating feet on counts one and two.

Meas. 17-24: This part of the dance affords a great deal of fun for dancers and spectators alike if the musician plays the game with them. These measures should be played differently with each repetition of the music, changing the intervals in length so that dancers must be continually on the alert to hear how long to balance on one foot, or to remain in readiness to begin the chorus.

The teacher may accompany the movements with the following words:

Jump 1: "Right knee up--, down--, and-----"

Jump 2: "Right knee up--, down--; left knee up----down--, and---"

Jump 3: "Right knee up-----, down--; left knee up--, down--; right knee up--, down on it-----; and-----"

Jump 4: "Right knee up--down-; left knee up--, down-; right knee up-, down on it--; left knee up--, down on it-----; and--"

Jump 5: "Right knee up-, down--; left knee up-, down-; right knee up-, down on it-----; left knee up-----down on it-; right elbow up--, down on it--; and---"

Jump 6: "Right knee up, down--; left knee up-, down; right knee up--, down on it--; left knee up-----, down on it--; right elbow up--, down on it--; left elbow up-----, down on it--; and-----"

Jump 7: "Right knee up--, down; left knee up-----, down--; right knee up--, down on it-; left knee up, down on it--; right elbow up-----, down on it-; left elbow up, down on it-----; head up--, down on it--; and-----."

Note: The dashes indicate differences in intervals between the changes in movements.

SICILIAN CIRCLE

American

In some sections of this country the dance is known as "The Circle," "Spanish Circle," or "Circassian Circle." It is one of the very oldest of the New England dances, and is popular there to this day.

Record: Victor 20639.

Music: 2-4 meter. Count each measure "One, two." Played in moderate walking time.

Formation: Double circle, partners side by side, boy on left of girl. Couples are numbered "One" and "Two," the Ones facing counter clockwise and the Twos facing clockwise.

| Meas. | Calls | Description |
|-------|---------------------|---|
| 1-4 | "Four hands round." | The four who form each set join hands and move around clockwise (toward their left), finishing in original places, and drop hands. |
| 5-8 | "Swing partner." | Partners join both hands and swing around clockwise with walking of buzz steps. Drop hands. |
| 9-12 | "Right and left." | Couples advance toward each other and pass through to opposite's place, each dancer keeping to his own right, and passing left shoulders. As soon as they have passed through, both couples turn around. The turn is made thus: The boy walks backward four steps and at the same time swings into the girl's place on the outside of the circle. While doing so he holds her left hand in his left hand, places his right hand back of her waist, and guides her around, the girl remaining on the boy's right side all the way. All couples are now facing in the opposite direction. Drop hands. |



Sicilian Circle, "Right and left": The boy holds his partners left hand in his left hand, and guides her around with his right.

- 13-16 They then pass through again and turn as described for meas. 9-12, finishing in their original places.
- 1-4 "Ladies chain." The girls advance toward each other, join right hands, and passing on, release hands, and join left hands with the opposite boy. He places his right hand back of her waist and guides her around to his right side as described for meas. 9-12.
- 5-8 Girls again advance toward each other, join right hands, pass on and join left hands with their own partner. Each boy guides his partner around to her own place as described above. The boy keeps his partner's left hand.
- 9-12 "Forward and back." Partners now join right hands also so that hands are crossed, and advance four steps toward opposites, then move backward four steps.
- 13-16 "Forward and pass on." Each couple, still keeping both hands joined, advance, and, keeping toward their own left (girls passing right shoulders) pass on to meet the next couple. Each time the dance is complete, it is danced with a new couple.

Teaching suggestions:

The figures should be learned and the children be familiar with the floor pattern before attempting to do this dance with the music.

The step used throughout the dance is a light, springy walk, the rhythm accented by a slight scuffing of the feet. The arms should be relaxed and swing freely.

The buzz step, used in turning, is done as follows: Count the measure, "One, and, two, and." Step on the right foot on counts "One" and "Two," on the left foot on "And." The right foot is placed on the floor with some emphasis, and almost in the same place each time, while the left foot is advanced and helps make the turn with a slight shoving movement.

TURN AROUND ME

Czechoslovakian

Record: Victor 21620.

Music: 2-4 meter. Count each measure "One, two."

Formation: Partners facing each other and standing in double circle, single circle, lines, or scattered informally around the room.

| Meas. | Words | Description |
|-------|--|--|
| 1-3 | Turn around, and turn around, and turn around | Partners hook right elbows and, in this position, run around in a small circle six steps. |
| 4 | Me. | As the word "me" is sung they finish with a slight stamp (1). Hold (2). |
| 5-8 | Turn around, and turn around, and turn around me. | Release right elbows, hook left elbows, and turn in the opposite direction, finishing, as before, with a slight stamp on the word "me." |
| 9-10 | Turn around my Johnnie, | Partners release left elbows and join right hands loosely, holding them high. Both dancers continue the running steps, the boy in place, while the girl turns under her own right arm. |
| 11-12 | Turn around my Joan, | Both continue running. This time the girl remains in place, while the boy turns under his own right arm. |
| 13-16 | Turn around, and turn around, and turn around again. | Partners release right hands, hook right elbows, and, in this position, run around in a small circle six steps finishing with the stamp as described for meas. 1-4. |
| 9-12 | Turn around my Johnnie, Turn around my Joan, | Partners release right elbows, and again join right hands high. They repeat the turning as described for meas. 9-12 above. |
| 13-16 | Turn around, and turn around, and turn around again. | Partners release right hands and join both hands, arms straight forward. In this position they swing around each other finishing with a stamp on the word "again." |

Teaching suggestions:

The dance is authentically done with light running steps, two steps to each measure. However it appears to be quite natural for the children to skip; if they do so it is permissible. The steps should be kept light and springy. The stamp in meas. 4, 8, and 16 is a slight emphasis rather than a noisy one.

At all times during the dance both partners are dancing in place, turning alone in place, or turning around each other.

While partners are turning under their right arms in meas. 9-12 the hands must be held very loosely and the hand of the one turning must be allowed to slip around easily inside that of the partner.

As dancers swing around each other it is fun to lean the heads and shoulders backward, pulling away from the partner, but at the same time to keep the feet close to the floor and close to partner's.

The names of a boy and girl in the class may be substituted for Johnnie and Joan.

The dancers may carry a piece of bright colored cheese cloth or a gay handkerchief in the left hand throughout the dance, and, when the left hand is raised high, shake it. For festivals the effect is colorful if streamers of various colored crepe paper are fastened to the wrists.

VIRGINIA REEL

American

There are three types of American country dances, —the square, the round, and the longways. The Virginia Reel is the best known of the longways dances. It has long been thought of as our typical American dance and in early colonial days it was a favorite social dance among the aristocrats of Virginia and her southern neighbors. But its history goes back much farther than the history of our own country, for our Virginia Reel is exactly the same dance as "Sir Roger de Coverly" which was danced for many years in England before the colonists brought it to our shores; and the tune commonly used as an accompaniment is from Ireland where it is called Rinne Fada or the Kerry Dance.

Record: Victor 20447 or Victor 35771. The latter includes the "calls."

Music: 6-8 meter.

Formation: Six couples form a set. Partners stand opposite each other, girls all in one line, side by side, boys facing them in an opposite line. Lines are about eight walking steps apart. The boy and girl at one end of the lines are called the "Head Couple" while those at the opposite end of the lines are called the "Foot Couple."

| Meas. | Calls | Description |
|-------|--|---|
| 1-4 | "Head lady and foot gentleman bow." | The head lady and foot gentleman advance toward each other, curtsy, and retire, backward, to own places. |
| 5-8 | "Head gentleman and foot lady the same." | The head gentleman and foot lady advance, curtsy, and retire, backward, to own places. |
| 9-12 | "Head lady swing with the right." | The head lady and foot gentleman advance, join right hands, swing around each other once, and retire to places. |

| Meas. | Calls | Description |
|------------------------------------|----------------------------------|---|
| 13-16 | "Head gentleman the same." | The head gentleman and foot lady advance, join right hands, swing around each other once, and retire to places. |
| 1-4 | "Head lady swing with the left." | The head lady and foot gentleman advance, join left hands, swing around each other once, and retire to places. |
| 5-8 | "Head gentleman the same." | The head gentleman and foot lady advance, join left hands, swing around each other once, and retire to places. |
| 9-12 | "Head lady with both hands." | The head lady and foot gentleman advance, join both hands, swing around each other once, and retire to places. |
| 13-16 | "Head gentleman the same." | The head gentleman and foot lady advance, join both hands, swing around each other once, and retire to places. |
| 1-4 | "Head lady dos a dos." | The head lady and foot gentleman advance toward each other keeping to own right, pass left shoulder to left shoulder; when they have passed beyond the left shoulder they move to the left so that they passed back to back (dos a dos), and then retire backward to own places. In executing this figure the dancer faces in the same direction all of the time. |
| 5-8 | "Head gentleman the same." | The head gentleman and the foot lady advance, pass by the left shoulders, then back to back, and retire to own places. |
| 9-16 | "Head couple down the center." | The head couple join both hands and slide eight sliding steps to the foot, then eight sliding steps in the opposite direction returning to the head of the set. |
| 1-16 and 1-16 and 1-16 | "All reel." | The head couple walk toward each other, hook right elbows, and swing around in place so that when their turn is finished the gentleman is facing the ladies' line, and the lady is facing the gentlemen's line. |



Virginia Reel, "All reel": Swing partner by the right elbow; swing opposites by the left elbow.

| Meas. | Calls | Description |
|---------------------|----------|---|
| | | The head gentleman hooks left elbow with the first lady in the line and swings her around once while the head lady hooks left elbow with the left elbow of the first gentleman and swings around once with him. |
| | | The head couple again hook right elbows and swing each other around once, then hook left elbows with the next person in the line. The reel continues in this fashion until the head lady and head gentleman have swung each person in the lines by the left elbow, alternating with swinging the partner by the right elbow. When they have finished the reel they swing once and a half around to finish on their own side and, joining both hands, return to their own places at the head of the line with sliding steps. |
| 1-16 and 1-16 | "March." | The head lady turns right, the head gentleman turns left, and they lead their lines to the position formerly occupied by the foot couple. There the head couple meet again, join hands and form an arch by holding the hands high. All other couples, in order, pass under the arch. The head couple remain at the foot and become the foot couple, while the two who were the second couple have now become the head couple. |
| | | The dance continues with a new head couple each time it is repeated. |

Teaching suggestions:

Walk through the figures without music before dancing.

It is advisable to teach the figures as far as the reel first. Then teach each couple to do the reel, reeling all couples before combining that figure with the others. Those waiting in line should present the left elbow and move forward to meet the boy or girl who reels down the center.

The step throughout the dance is a light, springy walk. The skip may be used if preferred. The following adaptation of the traditional way of doing the dance can be used for an entire class. This variation has been made so that dancers will not stand waiting, and will have an opportunity to take part throughout most of the dance.

MODIFIED VIRGINIA REEL

Formation: Any number of couples form a set. Partners stand opposite each other, girls in one line side by side, boys facing them in an opposite line. Lines are about eight steps apart. The boy and girl at one end of the lines are called the "Head couple," while the boy and girl at the opposite end of the lines are called the "Foot couple."

| Meas. | Calls | Description |
|-------|---------------------------|--|
| 1-4 | "Forward and back." | The two lines advance toward each other, curtsy, and retire backward. |
| 5-8 | "Forward and back again." | The two lines again advance, curtsy, and retire. |
| 9-12 | "Swing with the right." | Partners advance toward each other, hook right elbows together (or join right hands), swing once around each other, and retire to place. |

- 13-16 "Swing with the left." Partners advance toward each other, hook left elbows together (or join left hands), swing once around each other, and retire to place.
- 1-4 "Swing with both hands." Partners advance toward each other, join both hands together, swing once around in place, release hands, and retire to place.
- 5-8 "Dos a dos." Partners advance toward each other, keeping toward own right and pass left shoulders; when they have passed beyond the left shoulder they move toward the left so that they pass back to back (dos a dos), and then retire backward to their own places. In executing this figure the dancer faces in the same direction all of the time.
- 9-16 "Down the center and up." The head couple join both hands, arms extended sideways at shoulder height, slide eight slides toward the foot of the set, and return with sliding steps to their original positions.
- "All reel." The head couple swing each other by the right elbow once and a half around so that the girl faces the boys' line and the boy faces the girls' line. They then reel each person in the line they are facing, swinging them by the left elbow. (See description given for the traditional dance.) When the head couple reach the foot of the set, they join both hands and return to their places at the head of the lines with sliding steps.
- "March." The head lady turns right, the head gentleman turns left, and they lead their lines to the position formerly occupied by the foot couple.
- There the head couple meet again, join hands to form an arch by holding the hands high. All other couples, in order, pass under the arch. The head couple remain at the foot and become the foot couple, while the couple who were the second couple have now become the head couple.
- The dance continues with a new head couple each time it is repeated.

WE WONT GO HOME UNTIL MORNING

English

This dance has been adapted from an old English country dance, and is done in the same light and sprightly manner as are all other English dances. The music is of French origin. It is "To War Has Gone Duke Marlborough," but is usually called "Malbrouck," and is sung in nearly every country in the world. It will be recognized also as the well known college song "For He's a Jolly Good Fellow" and also as "Pig in the Parlor."

Record: Columbia 981.

Music: 6-8 meter. Count each measure "One, two."

Formation: Two parallel lines; eight couples, partners standing facing each other, boys in one line, girls in the other.

| Meas. | Words | Description |
|-------|-------|-------------|
|-------|-------|-------------|

Figure I

| | | |
|-----|--|--|
| 1-4 | We won't go home until morning, We won't go home until morning, | Couples One and Two join right hands across with the boy or girl diagonally opposite to form a star. The remaining couples do likewise. All four sets of four walk or skip around clockwise. |
| 5-8 | We won't go home until morning, Till daylight does appear. | All release right hands, join left hands across with the dancer diagonally opposite, and walk or skip in the opposite direction, finishing in original positions. |

Figure II

| | | |
|-------|--|--|
| 9-10 | Till daylight does appear, | Clap own hands three times (1, 2, 1) ; hold (2). |
| 11-12 | Till daylight does appear, | Repeat the three claps and the hold as for meas. 9-10. |
| 13-16 | We won't go home until morning, We won't go home until morning, | Couples One and Two face down the set toward couple Eight, join inside hands with partner, skip down between the parallel lines to the foot and remain there. Couples are now in the following order: 3, 4, 5, 6, 7, 8, 1, 2. While couples One and Two are skipping down to the foot, all other couples, with small slides, move up to occupy the spaces that were occupied by the two couples above them. |
| 17-20 | We won't go home until morning, Till daylight does appear. | All couples join both hands with partners and skip around clockwise in place finishing in the two lines ready to begin the dance again. |

Teaching suggestions:

The children should walk through the dance to learn the floor pattern with the changes of direction before attempting to dance with the music.

On each repetition of the dance two new couples become the head couples, while the head couples take their places at the foot of the group. The dance continues until all couples have taken their places at the foot and until couples 1 and 2 are again at the head.

The teacher may accompany the movements with the following words:

Meas.

- 1-4 Right hand star and skip around, around, around, then change;
5-8 Left hand star and skip around, around, and finish in place.
9-10 Clap and clap and clap;
11-12 Clap and clap and clap;
13-16 Two head couples join hands, then skip to the foot;
17-20 Join both hands with your partner; skip around and up to place.

THE WHEAT

Bohemian

Record: Victor 20992.

Music: 2-4 meter.

Formation: Three children form a set; a boy stands with a girl on either side of him. The boy links his right elbow with the left elbow of the girl on his right, and his left elbow with the right elbow of the girl on his left.

| Meas. | Words | Description |
|-----------------|--|---|
| Figure I | | |
| 1-8 | From the feast there came a farmer, On his back a sack of bran; And the boys kept shouting at him. "Let those pigeons out old man." | The sets of three march around the room with elbows linked. They bend slightly forward as though carrying a heavy sack. |

Figure II

| | | |
|-------|--|--|
| 9-12 | "Let those pigeons out old man, "Let those pigeons out old man." | The dancers release elbows. The boy turns to the girl on his right, they link right elbows, and swing once around with step hops. |
| 13-16 | And the boys kept shouting at him, "Let those pigeons out old man." | They release elbows, the boy turns to the girl on his left, links left elbow with her left elbow, and they swing once around with step hops. |

